# DOCUMENT RESUME

ED 063 710 EC 042 222

| | |
|---|---|
| AUTHOR | Babbini, Barbara E. |
| TITLE | Manual Communication: Fingerspelling and the Language of Signs; A Course of Study Outline for Students. |
| INSTITUTION | Illinois Univ., Urbana. Inst. of Research for Exceptional Children. |
| PUB DATE | 71 |
| NOTE | 220p. |
| EDRS PRICE | MF-$0.65 HC-$9.87 |
| DESCRIPTORS | *Aurally Handicapped; *Exceptional Child Education; Finger Spelling; *Manual Communication; Sign Language; *Study Guides |

ABSTRACT

The student's manual to manual communication, finger spelling and sign language, (For instructor's manual, see EC 042 221) is said to be coordinated with material in the instructor's manual and is designed mainly for use as a workbook for out-of-class review and practice on material previously covered in class. The practice material is designed to reinforce words already learned. Other homework assignments in the manual are described to involve student composition of sentences using words already taught and using words which will be taught, and outside assignments which require the student to become familiar with activities of deaf people in the local community. Additional helpful information in the manual is said to be a history of the language of signs, an explanation of idiosyncratic variations in the language of signs and fingerspelling, and some of the subcultural aspects of what is commonly called the deaf world. The lessons begin wtih an introduction to the language of signs and continues through an intermediate section on the idiomatic language of signs. Generally, each lesson contains word descriptions of pertinent signs, practice sentences, note pages, and homework assignments. (CB)

ED 063710

# MANUAL COMMUNICATION

## Fingerspelling and the Language of Signs

## A Course of Study Outline for Students

**Barbara E. Babbini**

Institute for Research on Exceptional Children

IREC

EC 042 222E

**UNIVERSITY OF ILLINOIS**
**Urbana-Champaign**

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

# MANUAL COMMUNICATION

## Fingerspelling and the Language of Signs

## A Course of Study Outline for Students

Barbara E. Babbini

**Compliments** of Institute for Research
on Exceptional Children
University of Illinois
Urbana, Illinois

Institute for Research on Exceptional Children
University of Illinois
Urbana

1971

# FOREWORD

As an instructor of Manual Communication courses in a variety of settings, from Y.M.C.A.-sponsored Adult Education classes through in-service training programs for school personnel, to accredited college courses, in which I have extensively utilized Mrs. Babbini's original Course of Study Outline, it is with great pleasure and anticipation that I greet the advent of both the present Course of Study Outline for Students in Manual Communication and the revised edition of the original Course of Study Outline for Instructors. Indeed, it is difficult if not impossible to discuss one without making frequent reference to the other, for the present manual was adapted from and coordinated with the companion manual for instructors, and includes duplication of much of the material contained in the instructor's manual.

The bibliography of works in Manual Communication has rapidly expanded in recent years, and each new publication is helpful in its approach to the learning of Manual Communication by those who do not have this skill. The Babbini manuals are unique, however, in two respects. First, the instructor's manual is the first such publication designed specifically with the instructor in mind; and second, the present manual is the first such manual for students which is coordinated with a separate manual for instructors. As such, the present manual is invaluable in that it effectively removes a heavy burden from the shoulders of the instructor -- that of preparing and/or duplicating materials for student use which are coordinated with those he uses for instruction.

Mrs. Babbini is a nationally recognized expert and author in the field of Manual Communication and in interpreting/translating for deaf people. The difficult art of transmitting both teaching and learning skills and techniques for the development of Manual Communication ability for both the instructor and the students has been combined within the package of the companion manuals, an effective approach which has not hitherto been attempted. She has incorporated in the two manuals some of the most up-to-date information, suggestions, explanations, and techniques for teaching and effective learning that this writer, a professional teacher, has encountered within the realm of instructional strategies for the development of expressive and receptive communication skills. Not only has she learned from experiences of her own and those of others, but she has compiled the results of this learning into a comprehensive course of study outline which is designed to take both the novice and experienced instructor and the beginning student through an immensely rewarding and exciting learning experience for both.

The present manual is an excellent guide to the student in Manual Communication in that it offers a comprehensive, balanced, sequential, and well-organized approach to learning to communicate with deaf people, and provides much extra information on how to practice, what to watch for, what kind of people it is that the student will be communicating with when he acquires the skills he seeks, some general ground-rules of behavior (and the reasons why these are important), as well as the lesson materials themselves, all of which are designed to get the student to actively participate in his own learning, and all of which are coordinated with the techniques, materials, and information his instructor has available to him in his own manual for instructors.

As an instructor who has utilized Mrs. Babbini's original Course of Study Outline for the past five years, and, in addition, has collaborated with Mrs. Babbini in testing and validating many of the strategies and techniques upon which both the new manuals were developed, and in reviewing the working drafts, I am confident that there will be immense benefits to be reaped by future students fortunate enough to be enrolled in courses in which these books are utilized, and am looking forward to using them in my own teaching.

Kenneth E. Brasel

May, 1971

# ACKNOWLEDGEMENTS

Since the present manual was an outgrowth of the companion manual, Manual Communication, A Course of Study Outline for Instructors (Babbini, 1971), it stands to reason that without the help of the people who gave of their time, energy, expertise and encouragement in the development of the Instructor's Manual, the present manual might never have been born. To these same people, again, the author's gratitude is due, and hereby tendered. Special thanks are due the following:

Dr. Ray L. Jones, Director, Leadership Training Program in the Area of the Deaf, San Fernando Valley State College, Northridge, California;

Miss Virginia Vail, Principal (ret.), University High School, Westwood, California;

Dr. Stephen P. Quigley, Professor, Acting Director of IREC, University of Illinois, Urbana, Illinois;

Mr. Kenneth E. Brasel, Doctoral Student, University of Illinois, and Instructor, Manual Communication Classes, Illinois State University, Normal, Illinois;

Mr. Zoltan Ujhleyi, Television Engineer, University of Illinois, Urbana, Illinois;

Mrs. Irene Lamkin, Miss Marilyn Brasel, and Miss Carla Donaldson, Secretaries, IREC, University of Illinois, Urbana, Illinois.

And to all the students who have passed through the author's classes over the years.

Barbara E. Babbini
May, 1971

# PREFACE

The present course of study outline was prepared for use by students in classes taught by instructors using the book, Manual Communication, A Course of Study Outline for Instructors, by Babbini (1971). The material herein is coordinated with that in the instructor's manual and is designed for use primarily as a workbook for out-of-class review and practice on material which has already been covered in class. It is not intended to be a book from which a student can learn new signs he has not yet been taught or seen demonstrated, and students are cautioned not to attempt to use it for this purpose.

The word-descriptions of signs contained in this workbook are intended to assist the student in recalling specific signs they have already been taught in class, or have seen their instructor demonstrate, in the event such signs are forgotten or cannot be recalled with precision. The practice material is designed to reinforce what the student has learned in class by affording practice in using letters, numbers, and signs in words or sentences as they would normally be used in conversing with deaf people in the language of signs and fingerspelling.

Also included in the present manual are homework assignments which involve: (1) student composition of sentences using words for which signs have been taught, which students should practice and bring to class for recital purposes; (2) student composition of sentences using words which will be taught in the next lesson, and including words for which signs have already been taught, for the purpose of encouraging active participation by students in the classroom learning processes as well as practice; and (3) outside assignments which, if the instructor assigns them, require the student to make himself familiar with the activities of the deaf people in the local communities, become acquainted with at least one deaf adult in said communities, and, through his study of the activities and people in the local deaf communities, plan some kind of a service project which would in some way be of benefit to the deaf people in the community whether by providing a service not currently provided, by improving an existing service, or by making it possible for deaf people to expand their social, educational, or cultural contacts with hearing people -- including the students in Manual Communication classes, who, in any event, need the practice in Manual Communication such contacts with deaf people would provide.

The student will find in the present manual other helpful information which will provide him with certain fundamental knowledge about the language of signs and fingerspelling, its history, its idiosyncratic variations, and some of the sub-cultural aspects of what is commonly called the "Deaf World." Also included is a lengthy bibliography of books, articles, and films on the language of signs and fingerspelling, some of which the student may wish to obtain for reference or practice purposes, or simply to increase his knowledgeability about deaf people and their world.

## TABLE OF CONTENTS

Page

Foreword . . . . . . . . . . . . . . . . . . . . . . . . . . . . i
Acknowledgements . . . . . . . . . . . . . . . . . . . . . . . iii
Preface . . . . . . . . . . . . . . . . . . . . . . . . . . . . iv
A Brief History of the Language of Signs . . . . . . . . . . . . 1

THE MANUAL ALPHABET . . . . . . . . . . . . . . . . . . . . . . 25

FINGERSPELLING LESSON . . . . . . . . . . . . . . . . . . . . . 27

Introduction . . . . . . . . . . . . . . . . . . . . . . . . . 27
Illustrations of Letters . . . . . . . . . . . . . . . . . . . 31
Practice Words and Sentences . . . . . . . . . . . . . . . . . 33

PART I: BEGINNING SECTION: THE LANGUAGE OF SIGNS . . . . . . . . . 35

LESSON 1 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 37

Introduction . . . . . . . . . . . . . . . . . . . . . . . . . 37
General Instructions for Completing Homework Assignments . . . . . . . . . . . . . . . . . . . . . . . . . 39
Illustrations of Hand Positions . . . . . . . . . . . . . . . . 41
Explanation of Hand Positions . . . . . . . . . . . . . . . . . 42
Word Descriptions of Signs in Lesson 1 Vocabulary . . . . . . . 43
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 49
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . . 51

LESSON 2 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 53

Word Descriptions of Signs in Lesson 2 Vocabulary . . . . . . . 53
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 57
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . . 59

NUMBERS LESSON . . . . . . . . . . . . . . . . . . . . . . . . . 61

Word Descriptions of Signs in Numbers Lesson . . . . . . . . . . 61
Illustrations of Hand Positions . . . . . . . . . . . . . . . . 63
Directions for Signing Numbers . . . . . . . . . . . . . . . . . 65
Numbers for Practice . . . . . . . . . . . . . . . . . . . . . . 67
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . . 69

Page

LESSON 3 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 71

Word Descriptions of Signs in Lesson 3 Vocabulary . . . . . . 71
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 75
Practice Sentences - TO DO, ACT, BEHAVE . . . . . . . . . . . 77
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 79
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . 81

LESSON 4 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 83

Word Descriptions of Signs in Lesson 4 Vocabulary . . . . . . 83
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 87
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 89
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . 91

LESSON 5 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 93

Word Descriptions of Signs in Lesson 5 Vocabulary . . . . . . 93
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 97
Practice Sentences - MUST, NEED, HAVE TO, SHOULD,
OUGHT TO, NECESSARY . . . . . . . . . . . . . . . . . . . . . 99
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 101
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . 103

LESSON 6 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 105

Word Descriptions of Signs in Lesson 6 Vocabulary . . . . . . 105
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 109
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 111
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . 113

LESSON 7 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 115

Words to "Comin' Thru the Rye" . . . . . . . . . . . . . . . . 115
Word Descriptions of Signs in Lesson 7 Vocabulary . . . . . . 117
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 121
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 123
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . 125

LESSON 8 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 127

Word Descriptions of Signs in Lesson 8 Vocabulary . . . . . . 127
Practice Sentences . . . . . . . . . . . . . . . . . . . . . . 131

Page

Homework Assignment - Cloze Sentences . . . . . . . . . . . . 133
Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . 135

LESSON 9 . . . . . . . . . . . . . . . . . . . . . . . . . . . . 137

Word Descriptions of Signs in Lesson 9 Vocabulary . . . . . . 137
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 141
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . . . 143

"BREATHER" SESSION . . . . . . . . . . . . . . . . . . . . . . . 145

Note Page . . . . . . . . . . . . . . . . . . . . . . . . . . 145

LESSON 10 . . . . . . . . . . . . . . . . . . . . . . . . . . . 147

Words To "You'll Never Know" . . . . . . . . . . . . . . . . . 147
Word Descriptions of Signs in Lesson 10 Vocabulary . . . . . . 149
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 153
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . . . 155

PART II: INTERMEDIATE SECTION, THE IDIOMATIC LANGUAGE OF SIGNS . . . . . . . . . . . . . . . . . . . . . . . . . . . . 157

LESSON 11 . . . . . . . . . . . . . . . . . . . . . . . . . . . 161

Excerpts From: Concept Analysis of the Idiomatic Language of Signs (Babbini, 1970) . . . . . . . . . . . . . . 161
Word Descriptions of Signs in Lesson 11 Vocabulary . . . . . . 181
Words For Which Signs Will be Taught in Lesson 12 . . . . . . 185
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . . . 187

LESSON 12 . . . . . . . . . . . . . . . . . . . . . . . . . . . 189

Word Descriptions of Signs in Lesson 12 Vocabulary . . . . . . 189
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 191
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . . . 193

LESSON 13 . . . . . . . . . . . . . . . . . . . . . . . . . . . 195

Word Descriptions of Signs in Lesson 13 Vocabulary . . . . . . 195
Homework Assignment - Cloze Sentences . . . . . . . . . . . . 197
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . . . 199

Page

LESSON 14 . . . . . . . . . . . . . . . . . . . . . . . . . 201

Word Descriptions of Signs in Lesson 14 Vocabulary . . . . . . 201
Words For Which Signs Will be Taught in Lesson 15 . . . . . . 205
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . 207

LESSONS 15 and 16 . . . . . . . . . . . . . . . . . . . . . 209

Words to "Eye-Opener" . . . . . . . . . . . . . . . . . . . 209
Word Descriptions of Signs in Lessons 15 and 16 Vocabulary . . . . . . . . . . . . . . . . . . . . . . . 211
Homework Assignment - Cloze Sentences . . . . . . . . . . . 217
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . 219

LESSON 16: "BREATHER" SESSION NOTES . . . . . . . . . . . . . 221

LESSON 17 . . . . . . . . . . . . . . . . . . . . . . . . . 223

Word Descriptions of Signs in Lesson 17 Vocabulary . . . . . . 223
Homework Assignment - Cloze Sentences . . . . . . . . . . . 227
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . 229

LESSON 18 . . . . . . . . . . . . . . . . . . . . . . . . . 231

Word Descriptions of Signs in Lesson 18 Vocabulary . . . . . . 231
Homework Assignment - Cloze Sentences . . . . . . . . . . . 233
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . 235
Practice Exercise . . . . . . . . . . . . . . . . . . . . . 237

LESSON 19 . . . . . . . . . . . . . . . . . . . . . . . . . 239

Words to "Believe Me If All Those Adhering Strange Charms . . ." . . . . . . . . . . . . . . . . . . . 239
Word Descriptions of Signs in Lesson 19 Vocabulary . . . . . . 241
Note Pages . . . . . . . . . . . . . . . . . . . . . . . . 243

APPENDIX . . . . . . . . . . . . . . . . . . . . . . . . . . 245

Master Vocabulary List . . . . . . . . . . . . . . . . . . . 247
Evaluation of Manual Communication Class . . . . . . . . . . 257

Page

Student's Record of Test Grades . . . . . . . . . . . . . . . . . 259
Outside Assignment Schedule . . . . . . . . . . . . . . . . . . . 261
Bibliography of Selected Books and Articles . . . . . . . . . . 265
Films . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . 269

1

# A BRIEF HISTORY OF THE LANGUAGE OF SIGNS

The antecedents of the modern language of signs are buried in the mists of antiquity, but one thing is clear: From earliest recorded history, it is known that gestures (or signs) have been employed for communication between groups of people of dissimilar languages and cultures throughout the ages up to and including the present. Gesture language, therefore, is one of the oldest -- if not the oldest -- means of communication between human beings.

It stands to reason that some form of rudimentary gesture language must surely have been used by people in antiquity in communicating with deaf people, but the idea that a gesture language could be developed to the point where it could be used as a formal method of communicating does not seem to have occurred to anyone until the 16th century. Part of the reason for this appears to be the generally accepted theory that deaf people were uneducable. They were thought to be incapable of reasoning, of having ideas or opinions, and, in some cultures, they were considered to be possessed of the devil, or in the bad graces of the Gods. They were, therefore, figures of fun, scorned, reviled -- or even feared. It would have been a brave person indeed who would consider going against the prevailing public opinion and putting the theory to the test.

In the 16th century, however, a brave person emerged in the person of Girolamo Cardano, an Italian physician, who raised his voice to dispute the theory that deaf people were uneducable. Cardano held that the hearing of words was not necessary for the understanding of ideas, and devised a code for teaching deaf people which, unfortunately, was never put into use. However, his words fell on fertile ground, and, although slow to germinate, eventually began sprouting, and paving the way for dispelling the attitude that deaf people were incapable of learning.

It was in Spain that the first successful attempts to educate deaf individuals were made. A Spanish monk, Pedro Ponce de Leon, succeeded in educating the deaf children of several noble Spanish families so that they could be declared legally qualified to inherit the estates of their families. Spanish law at that time was such that a person, in order to inherit property, had to be literate -- to be able to read and write -- and de Leon succeeded in providing his deaf pupils with these skills. The theory that deaf people were uneducable, therefore, was disproved.

It is interesting to note, also, that de Leon apparently was able to teach his pupils to speak in addition, after he had taught them to read and write. Presumably he was also able to teach them to read lips in the process of teaching them to speak, but these skills apparently were interesting ancilliary benefits obtained by the deaf children after the good monk had accomplished the main task required of him by his noble employers -- that of teaching their deaf heirs to read and write so that they could inherit the family estates.

Some time later, Juan Martin Pablo Bonet developed the one-handed Manual Alphabet -- which has descended almost unchanged to that used today. Bonet also wrote a book on education of deaf people, in which both the manual alphabet and some signs were advocated as the method whereby the tutor could communicate with his pupils while providing them with an education.

While individuals like de Leon and Bonet were pioneers in the sense that they proved that deaf persons could be educated, and that a formal gesture language could be employed for the purpose of communicating with deaf people in the process of educating them, their success was limited to a selected few individuals to whom they acted as tutors. Education of deaf people, therefore, was restricted to the very rich, or those of royal blood, for only they could afford private tutors for their deaf children. It was in France and Germany that public education of deaf children began. It was also in those two countries that the methods controversy was born -- the argument over whether deaf children should be taught with or without the employment of the language of signs -- an argument which has persisted to this day.

In France, Abbe Charles de l'Epee founded the first public school for deaf children. In addition to being considered the father of public education for deaf children, Abbe de l'Epee is also regarded as the father of the modern language of signs. Abee de l'Epee was convinced that sign language was the "natural language" of deaf people, and held that their education should be based on the use of this "natural" language. However, the language of signs as used by deaf people of that day was rudimentary, and the Abbe recognized that the crude signs employed were too limited for use as tools in an educational program. He, therefore, attempted to develop and refine the existing language of signs into a full language which could be more effectively used in educating deaf people. The language of signs used today has been derived in a large part from that developed by Abbe de l'Epee, although it has undergone considerable refinement in the years since the good Abbe first put it into use.

Samuel Heinicke was Germany's counterpart of France's Abbe de l'Epee. Heinicke, however, shared only two of the Abbe's convictions -- his belief that deaf people were educable and that they could be educated in public education programs. In contrast to de l'Epee, however, Heinicke believed that deaf people could be educated through speechreading alone. He, therefore, was the forerunner of modern day advocates of the so-called Oral Method of instruction (called the German Method in Heinicke's day and for some time afterward). Heinicke's philosophy still forms the basic foundation for the belief in the Oral Method, although his methods of teaching have undergone many changes and refinements over the years.

Education of deaf children in the United States can be considered to have begun with the arrival upon the scene of Thomas Hopkins Gallaudet. A minister, Gallaudet was approached by Dr. Mason Cogswell, whose daughter, Alice, was deaf. Dr. Cogswell had heard that deaf children were successfully being educated in

Europe, and wished Gallaudet to journey to England to learn the methods being employed there to teach deaf children such as his little girl. From this request was born the career of a man who was to become one of the most famous educators of the deaf in the world, a man who was also responsible for the introduction of the language of signs into the United States.

Gallaudet's plan on departing for England was to study the English methods of instructing deaf children, then to extend his trip into France where he would study the French methods. He planned then to select the best of both methods, and combine them in a comprehensive plan for educating deaf children in America, beginning with little Alice Cogswell.

Unfortunately, he outlined his plans to the English educators of the deaf, who reacted by refusing him permission to learn their methods unless he agreed to abandon his plan to study the French methods and combine only the best of the two. (It is ironic that this reaction is still common today in the late 20th century, for there are still pockets of blind belief in one method of instruction over all others, and proponents of such methods are apt to be adamant in insisting that their method be used in its entirity, with no contamination from other methods permitted -- and prospective students who wish to study the method, but will not promise to adhere strictly to that method to the exclusion of all others, often find it difficult to obtain permission to enroll.)

After several months of frustrating negotiations with the English experts to obtain permission to study the English methods of teaching deaf children, there occurred an event which caused Gallaudet to give up his plans to study in England. Abbe Sicard of France, a noted educator of deaf people, arrived on a lecture tour with two of his most outstanding pupils, one of whom was a young man by the name of Laurent Clerc. Gallaudet attended one of the lectures given by Sicard, and was so impressed by the ability of the two deaf pupils, Clerc in particular, that he immediately abandoned his negotiations with the English and went to Paris to study with Sicard.

At the conclusion of his studies, Gallaudet returned to America, bringing with him Laurent Clerc. Clerc subsequently became the first deaf teacher of the deaf in America, and he helped Gallaudet found the first school for the deaf in this country -- the American Asylum for the Deaf and Dumb in Hartford, Connecticut -- which subsequently became the American School for the Deaf.

Since the French method of instruction involved the use of the language of signs, Gallaudet brought back with him a knowledge of this form of communication, a skill he taught to others as did Laurent Clerc. From this beginning, the language of signs spread rapidly to all corners of the country, and soon was known by nearly every deaf person from one end of the country to the other.

In time, other methods of instructing deaf children came into the country -- those which did not employ the language of signs, and, in fact, forbade its use -- but the language of signs was firmly established among deaf people themselves by then, and has remained the national language of deaf people in America. Despite over a hundred years of repeated efforts to eradicate it or to stop its steady spread to each new generation of deaf people -- even to those who are supposedly isolated from such "contamination" by rigid rules designed to prevent its being learned by deaf children -- only a few deaf adults today fail to acquire the ability to use sign language somewhere along the way, and make it part and parcel of their communicative lives.

Gallaudet, in bringing the language of signs to our country, released the lid of a Pandora's box of troubles for later Oral Method advocates, a lid nobody has ever since been able to force shut again. But for deaf people, his release of the lid opened up a means of communication with the world around them, and they, themselves, have since developed it and refined it until it is today a classical, beautiful, and picturesque language of gesture in which the great majority of deaf people communicate their thoughts and feelings to each other -- and to those hearing people who have taken the trouble to learn the language of signs.

The language of signs is idiomatic, it incorporates pantomime, it is individualistic -- and sometimes highly confusing to a beginner. But is is always interesting, and a student in the language of signs will find it greatly rewarding as he progresses to better and better communication with his deaf pupils, co-workers, clients, relatives, and friends. Such a student may, if he persists in learning the language of signs with all its subtleties, nuances, and idiosyncracies, eventually become so fluent that he can help his deaf compatriots in one of the most vital ways a hearing person can help deaf people -- by interpreting for deaf people, and opening the door for deaf people to experience at first hand the audible events which go in the sometimes baffling world of the hearing.

---

Bibliography source: Quigley, S. P. Historical background, education of the deaf. In Education of the Deaf. A report to the President by the Advisory Committee on Education of the Deaf in the United States. U.S. Government Printing Office, 1965.

# MANUAL COMMUNICATION

## Fingerspelling and the Language of Signs

## A Course of Study Outline for Students

Barbara E. Babbini

## INTRODUCTION

### I. Why Learn Manual Communication?

The student who enrolls in a beginning course in Manual Communication may have any one of a wide variety of reasons for deciding he wants to, or needs to learn how to communicate with deaf people by manual means. He may be an aspirant to an occupation which will bring him into contact with deaf people; he may have deaf relatives or co-workers; he may be the parent of a deaf child; he may be a professional worker whose job brings him into frequent contact with deaf people; he may have a friend or friends who are deaf; he may be a minister who discovers deaf people among his parishoners; he may have watched a television show, or a movie, or read a book about deaf people; or he may simply have wandered in off the street, so to speak, intrigued by the novelty of learning a new form of communication between human beings. A student may have only one reason, or a combination of any of the above reasons for wanting to learn Manual Communication, but whatever his reason, or reasons, the underlying motivation behind any student's enrolling in a class in Manual Communication is primarily a desire to learn how to talk with deaf people on his hands, to bridge the communication barrier between his own world of sound and the silent or muffled world of deaf people. A commendable desire for reasons in addition to the practical considerations which may have impelled the student to enroll in a Manual Communications class in the first place.

Deaf people are very dependent upon people who cannot only hear but can also use manual methods of communicating. *Without* these people, those who cannot hear, or hear imperfectly, regardless of their oral communication skills in speech or speechreading, would remain in a glass cage of *isolation*, seeing and being seen, but excluded from and not understanding much if not most of the countless human interactions which take place every minute of every day in every society in the world. Whereas other handicaps cut people off from *things*, from doing things, or from having things, deafness cuts a person off from *people*. It cuts one off from communicating with one's fellow man, from exchanging with other people one's ideas, feelings, moods, thoughts, and information, and excludes one from all or most of the other language-based dynamics of human relationships which are dependent upon one's ability to communicate easily and effectively with one's fellow man.

For the great majority of people who suffered hearing impairment early in life, before language and communication skills were developed, oral communication skills seldom develop to the point where they can be used to bridge the communication gap between the deaf person and all other people in his environment. At best, communication is limited, labored, and all too frequently distorted in both expression and reception, and all but impossible with strangers who are not familiar with the deaf person. Consequently, prelingually deafened people remain largely isolated, cut off from the socializing influences exerted by the hundreds of thousands of auditory stimuli impinging every moment upon the ears and brains of those not similarly handicapped -- unless those stimuli can be transformed somehow into meaningful and accurate visual stimuli.

The deaf person must make his eyes accomplish what his ears cannot -- acquaint him with the world about him, its norms, mores, its people, and their language. If the information his eyes give him about the world is inadequate, distorted, or puzzling, and if he is, in addition, hampered by inadequate speech skills, he is blocked from testing his conclusions about events in his world through the medium of putting his conclusions into words and then comparing them with the reactions and conclusions of others regarding the same events. His perceptions of the world, therefore, tend to become -- and remain -- distorted and defective; his written and spoken language will often be bizarre in structure as well as in enunciation; his reactions and responses to situations will frequently be regarded as immature or puzzlingly atypical; and he will often be considered to be mentally as well as socially retarded even though he usually is found to possess normal intelligence when tested on non-verbal IQ tests. On the other hand, when he is given a means of communicating easily, meaningfully, and effectively with those in his world whose perceptions are unhindered by an auditory handicap and thus likely to be more accurate, he becomes able to exercise his innate intelligence to test and retest his perceptions, to gradually modify them to closer approximations of reality than is possible when communication is restricted and difficult, and he then becomes able to conform easily and acceptably to expected standards of human social behavior.

The foregoing should not be taken to mean that all deaf people are immature, unsophisticated, socially inadequate, and/or deficient in language and communication skills. Far from it. Despite their handicap, most deaf people do acquire a measure of maturity in the sense that they conform to most norms of social behavior, and they do develop the ability to use language even if the form of language used may still be somewhat deviant in grammatical syntac and structure. They may even develop fairly good oral communication skills which they can use in communicating with non-deaf people who do not know how to use the language of signs and fingerspelling. However, with few exceptions, even those deaf people who have excellent oral skills, good language abilities, and considerable social sophistication find it far easier to interact with those who know and can communicate by manual methods than with those who do not. Few deaf adults fail to learn Manual Communication at some time or another in their lives, and almost all of those who learn the method use it by preference among themselves and with those hearing people who have also learned this form of communication. It is far more expressive -- and accurate -- as a communication medium than are speech and speechreading -- and far less taxing to the receptive visual skills of the deaf person regardless of how well the deaf person may be able to read lips.

Manual Communication, therefore, is a skill well worth acquiring if a person wishes to communicate with deaf people by the most effective and meaningful method extant, whatever the person's reasons for wishing to learn such communication may be. It is not hard to learn, but neither is it easy. It requires developing muscles in one's fingers and arms that one was not aware one possessed; it requires considerable mental gymnastics to learn to sort out rapidly changing handshapes and perceive a word where there were formerly only a jumble of isolated letters, a sentence where there were a meaningless collection of movements of hands and arms, a concept disguised in a particular pattern of signs, a mood where there was only a lifted eyebrow or a slight exaggeration of movement as a clue; it requires analyses of the grammatical structure of language patterns used by deaf people -- for they are reflected in the grammatical patterns of the language of signs; it requires a tremendous amount of memorization -- and practice, practice, practice. One cannot become adept in using it in the space of a few weeks or months. It usually takes years to become fluent in it, years of frequent association and practice with deaf people themselves. However, the basic skills can be learned in a semester or two, skills which will provide the student with a readily utilizeable means of communicating with deaf people which, despite initial limitations, will be far more effective than oral communication alone. The basic skills will also provide the foundation upon which the student himself can build his understanding of deaf people as well as his proficiency of "their" language, the language of signs.

## II. So You Want to Learn Manual Communication.

### You Have to Practice!

So you want to learn Manual Communication? Congratulations! You are about to embark on a task, the result of which will offer many rewards in the form of increased effectiveness in communicating with your deaf friends, co-workers, clients, pupils, children, parishoners, relatives -- and with strangers who happen to be deaf; rewards in the form of gratitude from deaf people whose lives you will enrich by opening the doors of communication for them so that they may see into your world; rewards in new friendships you will acquire as a result of becoming a member of the select group of people who can use Manual Communication; and, finally, a sometimes debatable reward in the form of the "Open Sesame" you will be granted almost automatically into a society composed of what one expert has called, "The most misunderstood of men, but the gamest of them all," -- the deaf people of today's world -- and those who live and work with them.

It is assumed that, since you are reading this book, you have enrolled in a class in Manual Communication (or are an instructor looking over the student's shoulder to see what his students are being told). This is the best way to start learning Manual Communication -- if you didn't happen to be born to deaf parents (in which case you would hardly be reading a manual for beginning and intermediate students). However, there are certain responsibilities involved in a student's mastering the fundamentals of Manual Communication, some of which are the responsibilities of the instructor, but others of which rest squarely on the student's shoulders, or, in other words, on you.

The instructor has the responsibility of seeing that you learn expressive and receptive fingerspelling and signing, or, to put it in other words, he has the responsibility of seeing that you can both correctly execute all fingerspelled letters and all signs he teaches you (expressive skills) and can recognize them when someone else uses them whether individually or in sentences (receptive skills). However, he cannot in the space of a few hours of classroom work each week, make sure that you retain the signs he has taught you, for retention of learned material -- particularly signs -- entails far more repetition and reinforcement than the instructor will have time to provide you with as an individual student in a class of anywhere from 10 to 30 other students, all of whom will need their share of the instructor's time and attention too. This means that the instructor cannot do all the work -- he cannot spoon feed you -- you have to do most of the work yourself in developing your expressive skills, while the instructor concentrates his skills on the task he is best suited to help you with -- development of your receptive ability in Manual Communication.

What the instructor will do is devote most of the classroom time to the rapid development of your ability to understand what is said in the language of signs and fingerspelling -- for this will be the most difficult part of your learning task. He can do this because he can administer receptive drills and tests to the whole class at the same time -- whereas he can only help one student at a time with the student's expressive skills. To be sure, you will receive help and training in developing your expressive skills and help in overcoming any errors in technique or faulty habits you may develop, but there will simply not be enough time for you, as an individual student, to be given the amount of individual attention and practice you will need. A tremendous number of repetitions will be required before a given sign will become a permanent part of your expressive vocabulary of signs and can be retrieved automatically when you need it -- and there are over 600 signs in this course which you will have to learn and practice repeatedly until you "automatize" them in your repertoire.

By the same token, the instructor cannot practice your fingerspelling for you. He can see that you shape the letters correctly, help you overcome or avoid common technical flaws of delivery; drill you along with your fellow students in the clear and errorless fingerspelling of words; teach you shortcuts which will speed up your fingerspelling; and train you in vocalizing the words simultaneously with your fingerspelling of the same words -- but his primary task is to drill the dickens out of the whole class as a group in receptive fingerspelling. He will not be able to help you build up speed -- unless you practice, practice, and then practice some more. When you practice, you gradually build up the ability to automatically retrieve (and produce) the handshape of any letter of the alphabet without undue stumbling or hesitating or searching of your memory. And, as you "automate" this process, speed in fingerspelling builds up naturally. If all of the students in a class practice enough, the instructor's job is made much easier, and more efficient in that he can employ a wider variety of fingerspelling drills, games, and other techniques whereby the students themselves help train each other in receptive fingerspelling. A few students who do not practice can hold back the whole class, for their slow fingerspelling offers little challenge and practically no training in reception to their fellow students -- yet, in all fairness, they must still be afforded the opportunity for in-class practice during games and drills for it is primarily at this time that the instructor must assess their individual progress.

The reason why the importance of out-of-class practice in fingerspelling is stressed is that learning to read fingerspelling on the hands of another person is, without question, the most difficult task facing the student in a Manual Communication class. Learning expressive fingerspelling, ironically, is probably the easiest to learn, but it is also most neglected by students practicing at home, for signs are usually more captivating, interesting and challenging in their novelty and picturesqueness. Most students find fingerspelling practice at home dull and tedious work -- but practice their signs with enthusiasm and interest. Unfortunately, this has the result of slowing down the rate at which fingerspelling speed is developed and throws the full burden of training you in receptive fingerspelling onto the instructor -- who may find drilling you in receptive fingerspelling just as tedious as you find practicing expressive fingerspelling at home. If you practice faithfully and therefore build up speed rapidly, he can utilize you to help drill your fellows (and the reverse) in far more entertaining and challenging ways than in monotonous but necessary classroom drills.

To summarize, if you want to learn Manual Communication, you had better be prepared to spend a lot of time practicing, for the development of your own expressive skills in fingerspelling and the language of signs is largely up to you. Your instructor will do all he can to help you learn to express yourself in Manual Communication, but since this is something you can help yourself with, and since the receptive skills are something you would probably find it difficult to practice since it requires another person to practice with, the instructor's main task must remain that of helping you develop those hard-to-acquire receptive skills -- and yours is to see that you give him every assistance by perfecting your own expressive skills, for, by doing so, you help not only yourself and the instructor -- but also your fellow students.

## How Should You Practice at Home?

You might well start wondering at this point just how you go about doing all this practicing we've been telling you you must do. First of all, there are three important rules to remember when practicing fingerspelling and signs -- and it will be difficult to follow these rules at first. The rules are: (1) do not practice the letters of the manual alphabet in ABC order! From the very beginning, practice words. Use the word lists provided in your lessons, and, when practice sentences for signs are given, make it a point to practice fingerspelling all of them before you use them to practice your signs. Before you use the practice sentences to practice your signs, fingerspell the whole sentence a couple of times until you can fingerspell the entire sentence without undue hesitation. Then -- and only then -- should you begin practicing the sentence in signs.

The second rule to remember is: (2) from the very beginning, also, say aloud any word you are fingerspelling, even if it means you must drawl like a drunken Southerner in order to synchronize your speech with your fingerspelling. In other words, do not say the individual letters of a word you are fingerspelling as your fingers go from each letter to the next (e.g. "DEE, OH, ELL, ELL," when you are fingerspelling DOLL), but say the complete word ("DOLL") simultaneously with your fingerspelling of the word. This is difficult to master at first when your rate of fingerspelling will naturally be very slow, but it is a vital task you must master if you expect your fingerspelling to be understood by a lipreading deaf person. The purpose behind the requirement of saying the word aloud is to utilize auditory feedback to help prevent letter-mouthing habits from developing. When you use your voice during fingerspelling, the auditory feedback from the incorrect "DEE, OH, ELL, ELL" will instantly inform you that you are alphabetizing your mouthing -- whereas the same error can escape your notice if you are not using your voice. As you become more fluent and speedy in your fingerspelling, synchronization of your speech with your fingerspelling will gradually become easier, and you will find that you will automatically say the complete word even when you do not use your voice -- at which point you can cease subjecting the other members of your household to the distracting auditory feedback they have been getting during your practice sessions and practice silently -- but be sure you mouth the words (silently) while both signing and fingerspelling.

The third cardinal rule in practicing outside of class is: (3) use in sentences all signs you are practicing. In other words, once you have learned how to execute a sign, do not practice it as an individual sign. Immediately incorporate it in a sentence (fingerspelling the other words in the sentence for which you have not yet learned the signs). Some practice sentences have been included in the lesson materials herein, but, since conversation with deaf people does not consist of your signing and fingerspelling sentences other people have composed for you, it is best that you begin learning to compose your own sentences as soon as you have learned the first few signs in the course. A good way to help yourself compose practice sentences is to imagine yourself talking with a deaf person -- a stranger -- with whom you are trying to make friends. For example, suppose the signs you want to practice are those given in Lessons 1 and 2, which include signs for HOW, I, MY, YOU, YOUR, NAME, CALLED, etc. Rather than practice each of these signs individually -- which is uninteresting as well as not particularly conducive to the development of fluency in manual communication, you should imagine yourself meeting a deaf person for the first time, and wanting to get acquainted with him. What sentences would you be likely to use? Most likely those socially acceptable opening gambits of questions and comments which are designed to help people exchange information about names, occupations, etc., *and* a lot of apologies because of your limited manual communication skills. Therefore, the sentences which you could compose, which would not only afford you practice in making the signs themselves but also help you develop the ability to *use* the signs in conversation would be sentences such as follows. (The signs you would be practicing are underlined.)

1. *I would* like *to introduce myself*.
2. *My name* is __________, *but* they *call me* __________.
3. *I* am a student in a *sign language* class.
4. *What* is *your name*?
5. *How* do *you spell your name*?

Then, when you learn the signs in Lesson 3, you can add even more complexity to the sentences you compose:

6. *Please excuse me*, *I didn't understand what you said*.
7. *Say that* again, *please*, *I'm sorry but I didn't understand*.

After Lesson 4, in addition to learning how to sign some words which you previously had to fingerspell, you can add practice sentences which include the new signs:

8. *I must practice more*, for *I* am so *slow*.
9. *Will you please say that again*? *I think I* got *confused*.
10. *I'm sorry I* am *slow* (or *dumb*, or *confused*), *but would you say that again*, *slowly*, *please*?
11. Where *did you* go *to school*?
12. Do *you have* any children?
13. Do *you work*? *What* is *your job*?
14. *Slow* down, *please*, *I'm* getting *confused again*.
15. *I understood your signs*, *but I didn't understand your fingerspelling*.
16. *Thank you for talking to me*.

Another good way to insure yourself of sufficient practice in all of the signs you have been taught is to use the Master Vocabulary List in the Appendix as a tally sheet. Each time you compose a sentence using a given sign, make a small tally-mark alongside that sign -- and you will soon be able to discern at a glance which signs you have been practicing regularly -- and which ones you need to practice more by composing sentences which include the neglected sign.

There is no hard-and-fast rule governing the number of times you must use a given sign before you can safely be said to "automatized" it to the point where you can recall and use it without having to stop and think about how it is made. A good rule of thumb to follow is: If you have to hesitate, even momentarily, before making the sign when using it in a sentence, you haven't practiced using the sign often enough. The same applies if you find yourself frequently having to fingerspell the word for the sign instead of signing it -- or using another sign in its place by mistake. Most students can readily recall individual signs when presented with the single word for the sign -- but it is only those who have practiced using the signs in sentences a sufficient number of times who find the signs coming automatically to their minds (and hands) when such signs are embedded in sentences along with other signs and fingerspelled words. Until you can accomplish this, your delivery in Manual Communication will remain halting, jerky, and non-fluent regardless of how beautifully you can execute the individual signs and fingerspelled words. In addition, you will find it difficult to concentrate on another vital aspect of your learning -- that of adding expressiveness, mood, and inflection to your signing -- when your attention is occupied primarily with trying to recall how signs are made against the competition and distraction posed by the need to use the appropriate facial expression, pausing, and emphasis required by the context and mood of the sentence you are trying to convey.

## Adding Expressiveness to Your Ability to Use Manual Communication

When you are talking with any deaf person, you will be struck by one characteristic all deaf persons display in common -- they all keep their eyes on you. This isn't simply because he has to in order to see what you are saying on your hands, although he does have to keep his eyes on you. If you will study his eyes closely, however, you will see that they are not simply following your signing and fingerspelling, but are focussed primarily upon your face, eyes, and lips. In fact, he will do this even if he is not paying particular attention to what you are saying -- or even if he can't understand you very well.

What the deaf person is doing with his eyes is searching for clues in addition to the actual words in your message. He looks at your lips for your specific meaning for the sign you are using, for lipreading reinforcement of the word you are fingerspelling, and for smiles, tightness, lip-licking, lip-biting -- all of which are some of the clues to your mood that he is seeking, and he looks at your eyes for the same thing. The shifting eyes of nervousness, the smiling eyes of pleasure, the staring eyes of fright, the glassy-eyes of boredom, the impish eyes of mischief and teasing, the overly-innocent eyes of a deliberate fraud, all help him to decide what interpretation he should put on your message regardless of the actual wording you use. He looks for nods or shakes of the head, shrugs of the shoulder, indecisive hesitation, emphatic force, small frowns or smiles (or big ones), seriousness or lack of it, or, in general, a whole matrix of non-verbal clues most people are not aware they are giving when they talk.

The problem here lies not in getting nervous because the deaf person is absorbing all sorts of information about you in addition to what you are trying to say to him, but in learning to use those clues deliberately to help him understand exactly what you mean, what your mood is, and thus enable him to respond appropriately. Where a person with normal hearing will find many clues to the emotions of a speaker from the tone and inflection of his voice while he is speaking, even if the speaker betrays nothing of this in his face, eyes, body posture or movements, a deaf person cannot obtain clues in this way. He has to use his eyes -- and he can often pick up tiny clues that a person with normal hearing would miss. However, even if he were so skilled at this that he could detect the mood of a dead-pan signer in spite of the signer's expressionless face (which not all deaf persons are able to do), he does not enjoy talking with such a signer any more than a hearing person enjoys talking with someone who speaks in a flat, monotonous tone regardless of the emotional context of whatever it is he is saying. Facial expression, force, speed, and bodily gestures, therefore, are to Manual Communication, what tone, inflection, volume, and timbre are to speech. They give life and meaning to the communication taking place.

Communication also happens to be a two-way street. It is not sufficient that a student in Manual Communication develop the ability to express himself both technically and emotionally in signs and fingerspelling. He must also learn to read clues on the deaf person's face -- and this is sometimes harder to learn to do than to learn to put expressiveness in one's own signing. Because deaf persons have usually had years of frustration behind them, frustration they've had to swallow and hide behind agreeable smiles and nods, they are usually rather accomplished at hiding their feelings -- and even at pretending they understand when actually they do not. The student, therefore, may blithely assume he is being fully accepted and understood because the deaf person is smiling and nodding his head -- when in truth he has reserved judgment about the student and hasn't understood a darn thing he said. Unfortunately, this is as true of children as of adult deaf persons, for the frustration cycle begins before the child even enters school. By the time he has entered school, he is usually adept at disguising feelings which he has gotten into trouble for showing in earlier years, and is an accomplished little faker when it comes to pretending comprehension when he has none.

Not all of the appearance of understanding is, indeed, pretense. Quite often the deaf person is merely waiting, searching for the key-word, the key-clue which will make a largely incomprehensible statement suddenly clear. And often the deaf person has misunderstood -- but thinks he understands. The student, therefore, must search for clues on the deaf person's face, in the way he gives his responses, as well as in the actual words in which he couches his responses. The student who does not attend to these clues is going to find himself constantly making assumptions about a conversation with a deaf person, and about the deaf person himself, which all too often will bear little relationship to reality.

The rule to be garnered from the above is: Make every effort to help the deaf person obtain visual clues as to your mood and meaning -- and keep your own eyes on the deaf person so that you will pick up similar clues from him. Your instructor will help you with the former -- but only practice with real live deaf persons will develop your ability to correctly interpret the latter. Manual Communication is communication, and it cannot be fully learned in the classroom any more than surgery can be learned from books, lectures, and demonstrations. Just as a doctor must practice and polish his skills by carving up an actual human body, a Manual Communications student must eventually practice and polish his skills by conversing with deaf people.

One thing you can do to help yourself acquire expressiveness in your signing and fingerspelling, however, is to practice in front of a mirror at home. You should compose a series of emotionally loaded sentences, then practice them in front of a mirror. At first, you will be concentrating so hard on how to make each sign and fingerspell each word that you won't be able to evaluate your own performance from the standpoint of appropriateness of the facial expression and emotion you're displaying while delivering the sentence. But, once the signs and fingerspelling of the sentence have been mastered, you should attend to your face -- and see if you are conveying the appropriate mood. If it doesn't seem quite right, you can then practice in a slightly different fashion. Say the sentence aloud, packing as much emotion as possible into it -- and watch what your face does while you do this. Then say the sentence without using your voice -- and try to evaluate whether another person would be able to evaluate your mood if all he could see was what you see in the mirror -- your face and silently moving lips. Still another way of practicing expressiveness is to think of a sentence -- then pretend to be trying to convey that same sentence to another person by using non-verbal communication alone -- no lip movements, no voice, no signs, nothing about your eyes, face, and body. If you are skilled in drama -- particularly Method Acting -- this should be an easy task. If not, then you will have to develop the talent if you ever wish to become truly fluent in Manual Communication.

## III. Do's and Don'ts, and "I'll be Doggoned's" of the Language of Signs

### Do's and Don'ts:

There are certain rules that one must observe in communicating with deaf persons in the language of signs. Some of them are obvious -- like making sure you are facing the deaf person, and making sure he is looking at you before you start signing, because if you don't, you're likely to end up talking to yourself, not to him. Other rules are not so obvious. To take one example: You are aware, of course, that a deaf person MUST look directly at you when you are talking with him, whatever means of communication -- oral or manual -- you are using between you, but are you aware that you should look at him too? Of course, if he is using the language of signs without using his voice, you will jolly well have to look at him. BUT -- and here is the sticker -- some deaf people use both signs and speech at one and the same time, and it is all too easy for a person who can hear and who can understand the deaf person's speech, to let his eyes wander away from the deaf person's face even if he is listening to his speech with total attention -- and the deaf person thinks he's lost his audience. Common courtesy, therefore dictates that a person keep his eyes on the deaf person until he has finished what he is saying, regardless of whether he is saying it orally, manually, or in a combination of the two methods.

Another rule has to do with your attitude. This can best be stated as "Don't 'talk down' to deaf people." By and large, deaf people are of normal intelligence despite any language deficiencies they may have, and the quickest way to turn them off is to attempt to patronize them. Patronization is as insulting to the deaf person as it is to a person with normal hearing, but few hearing people seem to appreciate this fact. Indignities a normally courteous hearing person would not dream of inflicting upon another hearing person, he does not hesitate to inflict upon a deaf person; and these can range from forcing unwanted help upon a deaf person who is perfectly capable of handling his own affairs -- through heedless disregard for the deaf person's feeling by discussing him verbally with another hearing person as if the deaf person was not present -- or were an object instead of a human being with feelings -- to the insulting situation where a hearing person with whom a deaf person has been conversing allows another hearing person to interrupt the conversation without apology or explanation, and the two hearing people then proceed to exclude the deaf person by carrying on their conversation verbally. Whether the exclusion of the deaf person is unintentional or deliberate, he seldom can follow the fast verbal conversation by lipreading alone, so he is left standing, abandoned, with the egg of humiliation all over his face because his erstwhile conversational partner apparently did not consider him interesting nor important enough to either pay him the courtesy of an apology or explanation, nor intelligent enough to be included in the new conversation with the other hearing person. If one were to imagine ones self in a similar situation in a foreign country, where one has only a limited command of the language of that country, one can begin to appreciate the resentment the deaf person feels at being abandoned and subsequently ignored while two natives -- one or both of whom he knows could carry on their conversation in his language if they had chosen to do so -- chatter away without a thought for his feelings. In all honesty, it must be admitted that deaf people themselves are guilty of this breach in good manners -- particularly those who have the ability to both speak and sign simultaneously -- and exclude hearing people with limited manual communication skills from their conversations. However, the hearing person in such a situation does not normally feel insulted, and usually is quick to remind the deaf person of his limited signing skill, and asks for a vocal replay. On the other hand, the deaf person, sensitized by a lifetime of being made to feel like a second-class person, of being snubbed, ignored, and patronized both intentionally and unintentionally, does not call the social faux-pas of his "betters" to their attention. Rather, he withdraws in hurt and resentment, and soon wanders away to seek more congenial -- and dependable -- conversational partners.

The situation just described is far from uncommon. Even veteran interpreters for deaf people sometimes forget deaf people are present, and carry on verbal conversations with other hearing people which exclude the deaf people. Generally, however, the good interpreter will soon remember, apologize, and thereafter make an attempt to keep the deaf person informed of what is being said. Sometimes the interpreter will do this by attempting to interpret what each person is saying: other times he will just sign and fingerspell his own remarks as he is making them, and trust to the deaf person's lipreading ability to pick up the other person's remarks when aided by partial knowledge of what is being discussed. If the interpreter chooses the latter approach, the good one usually will keep a weather eye on the deaf person, and if he appears to be getting lost, the interpreter brings him up to date by interpreting the remarks he didn't catch.

You may be asking at this point what you, complete newcomers to the language of signs, can do which would help you avoid a situation in which you are interrupted by another hearing person who must talk to you in front of a deaf person with whom you have been trying to communicate. It is really simple: Observe the common courtesy of apologizing for the necessary interruption. A simple "Excuse me", which is one of the first signs you will learn in this course, will enable the deaf person to wait a reasonable length of time for your attention to return to him before he will start to feel abandoned for more interesting company. If you must accompany the other hearing person elsewhere, excuse yourself and give a brief explanation of why you must leave. If, on the other hand, your conversation with the other hearing person is not urgent -- or private (in which case you should conduct it in another room!) -- and it lasts longer than just a few minutes, you should then attempt to bring the deaf person into the conversation if he is still patiently standing around waiting for you. This is not always easy to do, particularly if the deaf person is shy, or knows his speaking ability is poor and your receptive manual communication skills limited. However, it can be done in such a way that the deaf person, whether he participates actively in the conversation or not, at least feels included -- and may be enabled to follow the conversation to a degree. A few fingerspelled or signed key words can narrow the conversational topic down for the deaf person to the point where his lipreading ability may enable him to catch most of what is being said.

It should be obvious that it is extremely rude for two hearing persons to carry on a verbal conversation in the presence of a deaf person IF both hearing persons are fluent in manual communication. The rudeness is intensified if, in addition, one such hearing person interrupts without apology or explanation a conversation between the other hearing person and the deaf person -- then proceeds to engage him in verbal conversation without either hearing person using his manual communication skills, or making any attempt to include the deaf person regardless of how urgent the discussion between them may be. Few deaf people forgive an insult of this sort, for they know it would take but a moment for one or the other to apologize and explain (if possible) the reason for the interruption, particularly if it results in his conversational partner leaving him to go off with the newcomer. It would be well, therefore, to keep this in mind for the time when you become fluent in manual communication, for there will be times when you will find yourselves in exactly such a situation as has been described -- and the way you handle it may spell the difference between making and retaining friends among deaf people, and never getting to first base with them. It can also determine your future effectiveness in any work you may do with deaf people; between rapport with them, and resistance from them; between acceptance of your services and any help you may be able to provide them, and complete rejection of everything you represent, personally as well as professionally. Deaf people have long memories -- and, often, long tongues. An insult to one is soon known to many, via the efficient "deaf grapevine" of rumor -- and the person who did the insulting soon begins to encounter inexplicable reserve among deaf people, both those he has previously enjoyed a good relationship with, and those he has never met before -- all without knowing why. And, like all gossip, the facts fed into the "deaf grapevine" become distorted and magnified in the retelling . . . . Therefore, even if you are trapped in an unwilling conversation with a crashing bore who just happens to be a deaf person -- and welcome the interruption like manna from heaven -- DO observe the rules of common courtesy by apologizing for the interruption, and excusing yourself before you make your escape.

One might wonder at this point why deaf people are so sensitive about such matters as being treated with politeness and consideration by people who can hear -- especially when one learns that deaf people are often apparently extremely rude to each other as well as to hearing people. A sociologist would perhaps attempt to explain this by drawing an analogy between the deaf sub-culture and those of other minority groups such as black people. In a sense, a parallel can be drawn in some respects, but not in others. Black people know that some white bigots think they are an inferior race -- but the black people themselves know they are not. Deaf people also know that some hearing people consider them to be inferior -- but, differing from black people, deaf people often suspect that maybe the hearing people are right. Where black people, depending upon the degree of militancy with which they view the white race, regard manifestations of respect, courtesy, and consideration as confirmation of their own knowledge of the equality of their own race to that of the whites, and only what they feel is their due, deaf people regard such manifestations as offers of friendship and indications that the hearing person can be trusted and depended upon not to kick the props out from under their fragile self esteem.

Several research studies have shown that deaf people do suffer from very fragile egos. Their self-image is low, for they have been conditioned since childhood to feel that they are inferior to normal children. Parents and teachers chatter away among themselves without regard for the child with straining eyes who is trying to catch what they are saying by watching their lips. In addition, they frequently discuss him in his presence -- a fact of which he instantly becomes aware when he sees a hand casually brought up to the mouth so that his lipreading ability is defeated, or when the lip movements become deliberately small or stiff, and thereby hard to read; or when the head is ever so casually turned away from him so that he cannot see the lips; or when any of the small subterfuges hearing adults practice are employed in a blithe assumption that the deaf child will not know he is under discussion among those who control his destiny. Unfortunately, he does know, for he will have learned at a very early age what it means when a hearing person in his environment attempts to interfere with his ability to see the lips -- and read them -- just as a hearing child learns very young that when adults resort to spelling out words, or to whispering -- or even to various types of "codes" -- that the topic under discussion is not meant for his ears, and egotistically, perhaps he suspects that nine times out of 10 it is likely to be connected with him.

A hearing child can fight back. He can develop rabbit ears which enable him to understand a whispered conversation from another room. He can learn the "codes." He will eventually learn to understand even spelled-out words. And, eventually, he finds out that such sotto voce conversations do not always concern him. The deaf child, on the other hand, cannot fight his way to understanding. Not only is his lipreading ability all too often inadequate to the task of understanding grown-up conversation, but the subterfuges employed to further impede his ability to lipread by blocking or obscuring his sight of the lips are almost always successful. In addition, the one word he will most often recognize on the lips is his own name -- and the few times he sees his own name filtering through the impediments thrown up to screen the conversation between his elders just serves to reinforce his belief that he is always the topic of conversation between hearing people any time he sees a hand move up to scratch a nose, a face turned momentarily away from his as the owner's attention is attracted by something on the other side of the room, or lip movements become different as the speaker's mood changes -- and so is planted the seed of later suspicion of conversations between hearing people which seems so "paranoid" to those who deal with them as adults.

To be sure, the deaf person learns in time that he isn't always the topic of conversation between two hearing people who black him out by shifting from manual to verbal communication. In time, also, he becomes somewhat philosophical about unintentional rudeness in cases where the conversational blackout occurs when two hearing people, one or both of whom lack manual communication skills, start conversing with each other and unwittingly exclude him from understanding. But, in the case of those who could keep him in the conversation but do not take the trouble to do so, a deep, underlying resentment comes to the surface and colors both his reactions to the exclusion, and his perception of the situation as it pertains to him. He feels unimportant, rejected -- and suspects that the exclusion may be deliberate so that they could discuss him. A sophisticated, verbal deaf person may recognize his own reactions as immature, and know that his resentment is clouding his judgment -- and call the oversight to the attention of the careless ones. But the majority of deaf people will simply withdraw into themselves -- and cross off the names of the erring ones from their lists of hearing people they feel they can trust.

The above rules can be summarized as:

1. Do keep your face and hands toward the deaf person with whom you are speaking.

2. Do maintain eye contact with the deaf person with whom you are conversing. He has to keep his eyes on you all of the time you are speaking -- and expects you to do the same when he is talking to you whether verbally or manually.

3. Don't cover up your lips or face with your hands, or turn away from deaf persons present when talking with other hearing people. This applies to deaf children as well as deaf adults. If you must discuss a deaf person (child or adult) with another hearing person, do so at a time when the deaf person is not present. Leave the room if necessary -- just as you would if a hearing child/adult were to be discussed -- or wait for a time when he can be discussed in private.

4. Don't allow your attention to be diverted by another hearing person and engage in a verbal conversation with that person in the presence of the deaf person with whom you had been conversing until interrupted without at least apologizing for the interruption.

5. Do make every attempt to include any deaf person present in any conversation you are having with another hearing person. If you have manual skills, use them. If the other person also can use manual communication methods, the fact that you are using yours will often remind him to use his, and if it doesn't, you can subtly increase the likelihood of his remembering by interpreting his remarks to the deaf person. If he cannot use manual methods of communication, ask the deaf person if he has understood the other hearing person's remarks, and if he hasn't, tell him what was said.

6. Don't treat the deaf person like a child or a cretin. His language deficiency and/or lack of sophistication may cover up an excellent mind -- his I.Q. may be much higher than yours -- and if you treat him like a half-wit, he'll treat you with subtle contempt. So, grant him the dignity and respect due a normal person of the same age.

There are other more technical rules -- those dealing with the mechanics of the language of signs, and the nature of the handicap rather than psychological or sociological aspects:

1. To get a deaf person's attention, a gentle tap on the shoulder or arm is best. The foot can be stomped if the floor is wooden and/or carries vibrations -- or the hand rapped on the table -- but care should be taken not to make the stomping and/or rapping too vigorous or sudden, for many deaf people are "spooky" in the sense that an unexpected loud vibration makes them jump. Turning the lights on and off is also an effective attention-getter.

   Note: Drumming fingers and tapping feet can drive a deaf person up a wall, as can kicking his chair, etc. In addition, stomping the feet or slapping a table to emphasize a conversational point is sure to net you the attention of every deaf person within vibration range, so, unless you are intent on attracting their attention (or bugging them), it is best to control these tendencies toward drumming, tapping, stomping, pounding, or any such vibration-causing nervous mannerisms when around deaf people.

2. In fingerspelling, the palm always faces forward except for G, H, J, P and Q.

3. Unless otherwise specified (or in the case of a left-handed person), in any sign involving movement of one hand while the other remains still or makes smaller gestures, the right hand always does the moving or makes the larger gesture.

4. Fingerspelling is generally done by the right hand alone (or the left hand alone in the case of the left-handed person). One should avoid fingerspelling with first one hand and then the other unless this is done to make a distinct separation between two objects, two radically different one-word concepts, etc. (The latter technique is seldom used except by expert users of manual communication.)

## I'll Be Doggoned's:

There are many things about the language of signs which often inspire the reaction of "I'll be doggoned!" from the beginner. In some cases, it is a rueful exclamation -- as when the beginner finds that one sign can mean anywhere from three to eight or nine different words (e.g. NEED, MUST HAVE TO, NECESSARY, OUGHT TO, SHOULD) are all signed alike, or the reverse -- where one word can be signed over a hundred different ways depending upon the context in which it is used (e.g. RUN for a bus, RUN for the presidency, etc.). In other cases, it is an exclamation loaded with surprise and admiration when the student finds that a single sign can express far better than words a whole range of emotions depending upon the amount and type of emphasis, the facial expression, and the speed at which it is delivered (e.g. FOR: What for? (a child whining); What the blazes did you do that for ??? (angrily); What's that for? (curiosity); etc.). And, when one takes a single sign, such as LOOK, and shows all the various ways in which the basic, two-fingered LOOK sign can be used, the reaction is one of "Well, I'll be utterly doggoned!" at the versatility of the language of signs. All of the following concepts can be expressed merely by employing one or two hands, in the basic V-hand position, and moving them around to give a graphic picture of what the eyes are doing and seeing (your instructor can probably demonstrate them all):

1. Instructor looking at individual students in the class.
2. Individual students looking back at the instructor.
3. All students collectively looking at the instructor.
4. Instructor looking around the class, at students, at the room, at something over to the left or right of himself, etc.
5. Instructor "looking back" at the past events of his life.
6. Instructor looking forward to future events.
7. Instructor standing on top of a hill and looking at the view.
8. A wife, whose husband is being the "life of the party" glaring at him.
9. The husband's too-casual avoidance of her glare.
10. Eyes meeting across a crowded room -- a boy and a girl, strangers to each other -- neither of which wants the other to know that he/she is staring.
11. The eyes of a boy giving the once-over to a pretty, curvaceous girl.
12. A double-take, then a stare.

13. The eyes of a woman casually shopping down a store aisle, or window-shopping.
14. The eyes while hunting intently for something or someone.
15. A snub in which the eyes are deliberately averted.
16. A contemptuous up- and-down appraisal of someone guilty of a social faux pas.
17. The contemptuous look directed toward the speaker himself.
18. The mutually startled looks of two women who discover themselves wearing the same dress at a big social shindig, the hasty averting of their eyes, then the covert looks sneaked at each other to assess how well they look in the dress compared with the other person's appearance.
19. The raised eyeballs and "Oh my gosh" look of someone who has just discovered an exasperating error committed by someone else.
20. The examining of each other's faces, hair, eyes, lips indulged in by two people deeply in love who are cuddled together on a sofa.
21. The big-eyed stare of a little boy who meets his football hero in person.
22. The bored, patient look of a person who is forced to endure a long-winded chronicle of another person's surgery.
23. The surrepitous glances of a practical joker who is trying to keep a prospective victim from knowing he is being watched for his reaction when the trap snaps shut.
24. The quickly darting eyes of a professional thief casing a joint with a view toward thievery, and his eyes during the theft.
25. The innocent stare of a cheating husband when his wife accuses him of stepping out on her.
26. The puzzled glances students give each other when the instructor signs a test sentence they didn't quite understand.
27. The commanding "Look at that!" of a mother who finds a broken vase, etc.

LOOK is just one sign among many which can be used in this way. As you have probably begun to suspect after watching the ways in which one basic hand-position can be used to illustrate the moods and concepts inherent in any of two dozen different situations, facial expression, body movements, and the amount of emphasis one places on a given sign -- as well as the speed with which the sign is executed -- all play a vital role in conveying mood. One might say that the aforementioned factors take the place of tone and inflection in speech, and like tone and inflection in speech, are vital to the conveyance of meaning as well as mood. If one were to imagine speech in which there was no tonal inflection, no voice modulation, no emphasis, no pauses -- just a monotone in which all words sound the same -- then one begins to understand what expression, emphasis, and speed mean to the language of signs. They give it meaning, mood, and life.

Note: There are, however, limits to the amount of facial expression, bodily movements and emphasis one should place upon one's signing. Just as an extremely loud voice, exaggerated variations in tone and inflection, and over-dramatic vocalization in an ordinary conversation is jarring and unpleasant to the ear, so over-exaggerated mugging, violent gestures, and too much emphasis are inappropriate to the language of signs unless called for by the context of the conversation or story. One should strive for the optimum -- just enough expression, emphasis, and speed to suggest clearly the mood the speaker is trying to convey, and no more.

Another "Don't" is don't get upset when you find that there are regional variations in given signs which confuse you the first few (or several) times you attempt to communicate with a deaf person in the language of signs. These are more or less the "dialectical" variations you would normally hear in the language spoken in different parts of the country, and will soon cease to throw you once you learn to concentrate upon the deaf person's message (and his lips) rather than on individual signs. Your instructor will, insofar as is possible, teach all the acceptable variations he knows for any given sign so that you can recognize them when you encounter them, but he may require that you learn to use the signs he, himself, uses. While the person doing the signing has a choice in which sign among several possible variations he will use, he has no control over the sign the other party will use -- therefore he should learn to recognize all of the acceptable variations even if he doesn't use them in his own signing. The signs which are described in the word-descriptions you will be given in this course are, for the most part, those used by students at Gallaudet College in Washington, D.C., for Gallaudet has long acted as a "melting pot" in that students from all parts of the country congregate, exchange, adopt, and adapt signs among themselves, and then return to their home communities and disseminate their modified sign language among deaf people in their areas.

Also, don't become discouraged when you find you have trouble at first in reading what the deaf person is saying. Developing receptive skills is the roughest part of learning Manual Communication, and this is the reason why your instructor will be giving so many comprehension tests, drilling you so hard in receptive fingerspelling, and insisting that you use the language of signs with your fellow students as much as you can. After the first few times, you should gradually begin to be able to understand most of what your deaf friends say, even if it takes a while before you are able to read the fast-moving hands of two or more deaf people talking among themselves.

Do practice at home. While your instructor can help you tremendously in developing your receptive or reading skills, in the final analysis the responsibility for developing your ability to express yourself in the language of signs, your expressive skills, will rest upon your own shoulders. Your instructor can show you the signs, teach you how to execute them correctly; remedy any errors in technique you may make; teach you how to use them in various ways to express different meanings and moods; and see that you are exposed to them many times in the classroom. Unfortunately, he cannot help you practice each and every one of the hundreds of signs you will learn in this course enough times so that you will be able to remember them instantly and automatically when you need them. That part is up to you, and no one else. Therefore, overlearn your signs -- try to use each one at least 10 to 20 times in a variety of sentences -- and you will "own" the sign in the sense that you will not forget it. If you do this, as your vocabularies of signs increase, you will soon find yourself "thinking" in sign language -- a phenomenon which marks the end of the preliminary bumbling stage of the raw beginner, and the beginning of the development of fluency in the beautiful, picturesque, funny -- and always interesting -- Language of Signs.

Good luck!

# THE MANUAL ALPHABET

## PRELIMINARY LESSONS 1 and 2

### The Manual Alphabet

The manual alphabet, or fingerspelling, is the pictographic representation of each of the 26 letters of the alphabet by 26 different handshapes. Just as combinations of the 26 letters of the alphabet are used to spell out words in the English language, so different combinations of the 26 individual handshapes of the manual alphabet are used to fingerspell words. In essence, fingerspelling is "writing in air", and can be used to give exact, verbatim translations of English into visual, manual language. Unlike the language of signs, which is ideographic in the main, fingerspelling is an exact transliteration of English words into fingerspelled words by means of a sequential series of handshapes, each of which represent the same letters in the same sequence as they appear in the written words.

For the beginner, learning to fingerspell is not too difficult. What is difficult is learning to read fingerspelled words on the hands of another person, for this skill entails the development of the visual sequential learning ability far beyond that required for reading the printed word. In reading the printed word, one learns early to attend to the configuration -- the total appearance -- of words, and then one's visual span begins to encompass clauses, phrases, and sometimes even sentences, without the need to attend to the exact sequence in which the letters of the words/clauses/phrases appear. In reading the fingerspelled word on the other hand, only one letter at a time is visible on the hand, and a different orientation must be developed if the beginner is not to fall into the trap of attempting to identify each individual letter as it appears, then mentally trying to integrate them into a meaningful word. Where the eye has only to identify a static, non-moving pattern of letters in the printed word, the eye must be trained in identifying patterns of movement in order to identify the fingerspelled word, to attend to small cues within the rapidly changing pattern such as the position of the thumb and the fingernails; the direction in which the fingers and palm point or face; the number of fingers which are visibly extended from the fist, and their relation to each other; and, finally, the tiny and sometimes almost imperceptible differences between the respective heights of curved and straight fingers.

Despite the difficulty all beginners experience in learning to read fingerspelling, it is a task which must be successfully accomplished, as is that of learning to fingerspell one's own words clearly and fluently. The reason for this is simple: there are hundreds of thousands of words in the English language -- and only a few thousand formal signs. Those countless words for which no signs exist can only be conveyed through fingerspelling, or communication with deaf people will be inadequate and restricted. One might say with considerable justification that the manual alphabet is the basic foundation stone of the language of signs, for it can be adequate by itself as a means of communicating with deaf people -- whereas the language of signs alone is not.

If the student masters fingerspelling, then his learning of Manual Communication is facilitated, for as he increases his vocabulary of signs, he can substitute signs for words he formerly fingerspelled -- while continuing to fingerspell those words for which he has not yet learned the signs, or for which no signs exist. Without the ability to fingerspell, he would have to wait until he had a vocabulary of several hundred signs before he could carry on even a limited conversation with a deaf person, whereas fingerspelling gives him an immediately utilizeable skill he can employ as soon as he has learned the 26 handshapes of the manual alphabet. In addition, each sign he learns thereafter adds to the flexibility of his communication ability, and speeds up his delivery of a message. By the same token, he is immediately able to receive messages -- even if he requires a very slow rate of fingerspelling and many repetitions -- from the deaf person.

Fingerspelling, therefore, is of primary importance to any student in Manual Communication, and the beginner should bend every effort toward mastering this basic skill.

There are a few cardinal rules in fingerspelling which the student should learn and follow. First and foremost is the rule that the hand should be positioned so that the palm faces toward the person being addressed (except for the letters G, H, P and Q -- and to an extent, J). Second, the hand should be aligned on a vertical-horizontal plane which, if imaginary lines were drawn from the middle fingertip to the elbow, and across the hand at the junction of the fingers with the palm (palm knuckles), an exact cross would be formed in which the vertical bar is at a 90 degree angle to the floor, and the horizontal bar of which is exactly parallel to the floor. This is most easily accomplished by dropping the arm to a natural position at one's side, then, leaving the elbow where it normally would fall, bringing the hand up to a position in front of the shoulder of the side the fingerspelling hand is on. This also positions the hand in the best place for both the lips and the fingerspelling hand to be seen at the same time, for most deaf persons focus their eyes upon the face of the person talking to them, and catch the fingerspelling and signs with their peripheral vision.

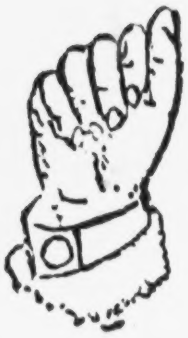
Another cardinal rule is: Spell clearly. In other words, do not try to sacrifice clarity in the interests of speed. Speed in fingerspelling comes naturally as a consequence of practice, and the student who forces himself to spell faster than is comfortable is likely to develop faulty habits of delivery which detract from the clarity of his fingerspelling.

A third rule, which has been mentioned previously but cannot be over-emphasized is: Say the complete word you are fingerspelling, not the individual letters of the word! Discipline yourself to practice constantly until you can master this essential task, for the habit of alphabetizing during fingerspelling is one of the most annoying among bad habits a person can develop in Manual Communication -- and the most difficult to break once it becomes established. As was mentioned earlier, deaf people concentrate upon a speaker's face -- primarily his lips -- so that they can use their lipreading skills to reinforce what they are getting from the signs and fingerspelling, and there are few more disconcerting and confusing faults a person can have than that of alphabetizing a fingerspelled word -- for the deaf person (often one of limited language ability) must then mentally sort out the collection of individually mouthed or spoken letters and then try to arrange them into a meaningful word. To exemplify this, imagine yourself trying to understand a speaker who says, "Tee aitch ee pee ess eye cee aitch oe ell oe gee wye oe eff tee aitch ee dee ee aye eff," instead of "The psychology of the deaf." Not only does it slow one down, but it utterly baffles the deaf person and forces him to look at your hand instead of your lips if he is to understand you -- and often disconcerts him to the point where he misses the next couple of signs which follow the fingerspelled word, because he is busy trying to remember the letters you spelled and arrange them into a word he can understand.

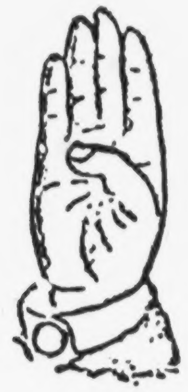
Preliminary Lessons 1 and 2 are designed to help you practice what you will learn in class, but should not be considered to be the sum total of the training you will need in fingerspelling -- your instructor will not end your training in fingerspelling until the end of the entire course, and you should continue your self-training and practice throughout the course as well. As you practice, you will develop fluency, and as you develop fluency, you will develop speed. And your instructor will bend every effort to train you in reading fingerspelling if you cooperate with him in doing your part. Between the two of you, and your classmates as well, you should be fairly competent at both expressing yourself in fingerspelling, and in reading it on the hand of another person by the time the course ends.

## THE MANUAL ALPHABET, A to L

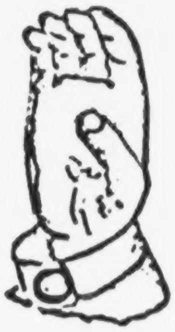
Invented by Abbe de L'Eppe of Paris,
in the 17th Century. Used by the
deaf people, throughout the world.



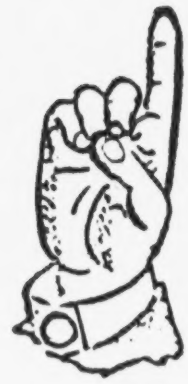
A



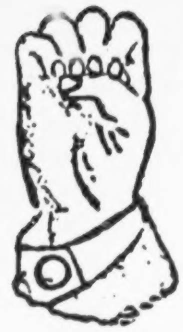
B



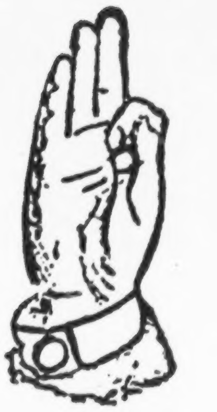
C



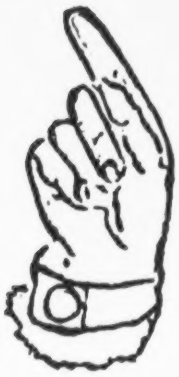
D



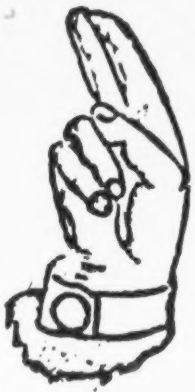
E



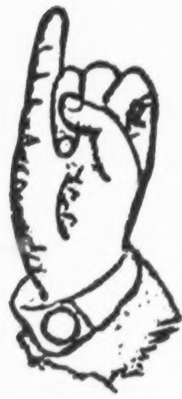
F



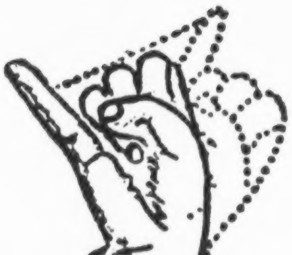
G (side view)



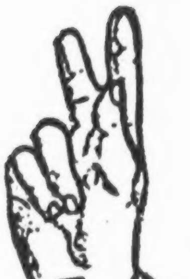
H (side view



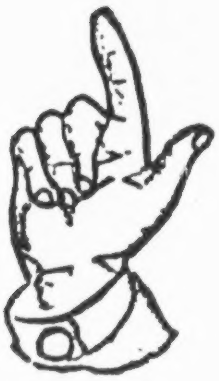
I



J (three-quarter view)

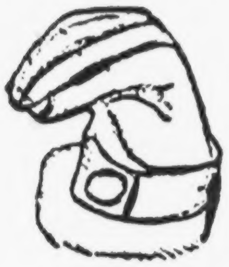


K

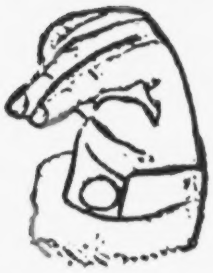


L

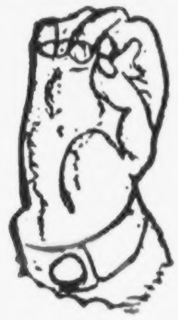
## THE MANUAL ALPHABET, M to Z



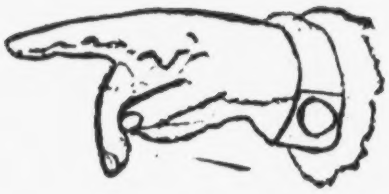
M (side view)



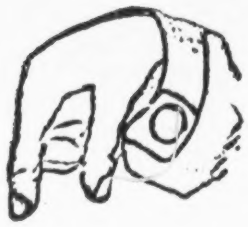
N (side view)



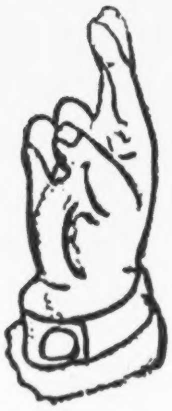
O



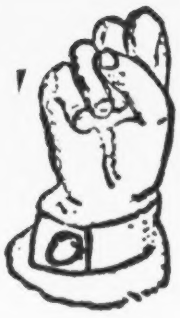
P (side view)



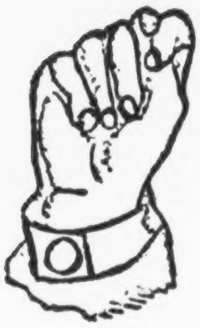
Q (side view)



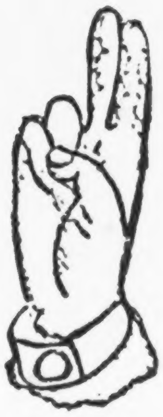
R



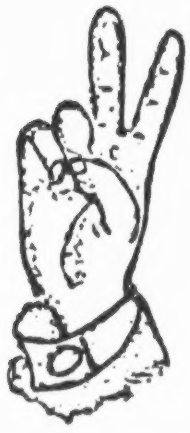
S



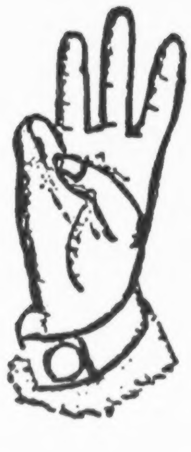
T



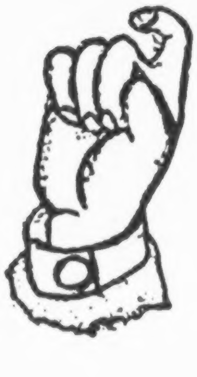
U



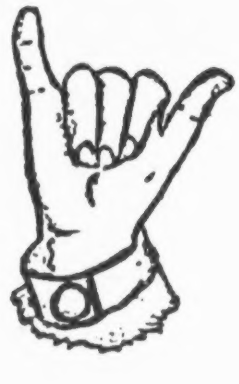
V



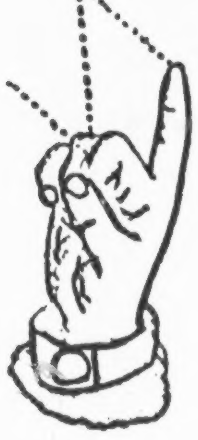
W



X (three-quarter view)



Y



Z

## LIST OF WORDS FOR PRACTICE IN FINGERSPELLING

### A to N

Cab
Cabbie
Bedded
Faded
Deaf
Dean
Abel
Able
Enable
Faded
Facile
Defamed
Indeed
Magic
Blend
Blending
Bleak
Flaked
Kicking
Jabbed
Clammed
Calming
Hedged
Man
Meaning
Declined
Jamming
Clanking
Jibbed
Bleeding
Necking
Blended
Beamed
Backed
Named
Liking
Biking
Hiking
Clinging
Mane
Image
Glide
Gadding
Aga
Again
Gained
Faced
Flea
Deflea
Lacking
Macie
Jake
Jim
Jamb
Leaning
Cleaned
Clacked
Blacken
Blackening
Ham
Heeded
Jill
Jibe
Kicked
Lick
Knack
Fleck
Flicked
Fallen
Needing
Heeding
And
Hand
Banded
Manned
Maned
Becalmed
Babe
Damage
If
Had

## LIST OF WORDS FOR PRACTICE IN FINGERSPELLING

A to Z

adz
fan
map
law
box
jar
sky
hat
mat
cow
job
you
bat
aero
want
dare
each
man
life
way
red
hear
rock
wife
kiss
green

lace
last
with
and
bank
cold
none
purple
queer
rested
union
velvet
winter
yearly
flirt
jealous
excel
family
coax
snow
where
twins
zebra
were
pink
home

sister
uncle
apple
black
mine
grasp
ideal
open
quill
glove
teach
learn
thank
come
done
quit
sign
since
trying
tomorrow
experience
school
explain
understand
maybe
stinker

## PRACTICE SENTENCES (FINGERSPELLING)

1. The quick brown fox jumps over the lazy dog.
2. Now is the time for all good men to come to the aid of their party.
3. Peter Piper picked a peck of pickled peppers.
4. Quit exaggerating, you crazy creep!
5. We will learn signs in the next lesson.

# PART I: BEGINNING SECTION

## THE LANGUAGE OF SIGNS

# THE LANGUAGE OF SIGNS

## LESSON 1

The word-descriptions of the signs in each lesson in this manual are based on certain handshapes, or hand-positions (as they are called in this book). The hand-positions are illustrated and described in the pages which follow this introduction, and, in order for the student to follow the word-descriptions, he must learn the hand positions thoroughly. If he does not, he will not be able to understand from reading the descriptions precisely how a sign is executed.

To use word-descriptions. To avoid making more work for himself than is necessary, the student should follow a standard sequence of steps in figuring out what the word-description is telling him to do with his hands. First of all, he should read the instructions for the hand-position of the hand (or of each hand if both are used in the sign). Until he reads the instructions for palm direction, he should assume that the hand is positioned (relative to his body) in the normal fingerspelling position; that is the palm of the hand will face the person being addressed, with the thumb on the inside and the little finger on the outside, and the fingertips (of the hand when opened) or the palm knuckles (of closed hand) pointing toward the ceiling. If the instructions direct that the palm face left, right or self the student should then turn his hand so that the palm faces the required direction, keeping fingertips (of open hand) or palm knuckles (of closed hand) pointing toward ceiling. If the instructions direct the student to have his palms facing the ceiling or the floor, he should not attempt to accomplish this by bending his hand at the wrist, but should drop his forearm (keeping his wrist straight) until the angle formed by upper and lower arm is approximately 90 degrees before turning his palm in the required direction.

Once the student has his hands in the correct hand position, and his palms facing in the required direction, he should then attend to whether or not there are additional instructions with regard to the direction in which the fingertips or palm knuckles should be pointing. If there are none, the student can safely assume that he has his hands in the correct beginning position of the sign, and can proceed to follow the directions for movement of the hand(s) or arms. If there are additional directions for finger or palm knuckle positioning, the student will have to move his hands and/or forearms until he has both palm direction and finger/knuckle alignment correct. This is far from as complicated as it may seem from reading the foregoing, for, as the student reads the word descriptions, he will find that most signs make use of the natural alignment of human fingers, hands, palms, wrists, and arms, and do not require any straining of muscles or awkwardness of juxtapositioning in order to align the hands correctly. (A good rule of thumb to follow is: If it feels awkward, your're doing it wrong.)

When the hands are in fingerspelling position, there are three directions the palm can face -- forward, back toward the body, or to the right (in case of the left hand) or left (in the case of the right hand). In this position, the fingertips of the opened hand (or the tips of any of the fingers) and the palm knuckles of the closed hand can point only toward the ceiling (or at the most, a few degrees off from "high noon" position). When the forearm and hand are dropped, however, the palm can face the floor, the ceiling, the body, right (for left hand) or left (for right hand), and even the front. The fingertips and palm knuckles, also, can point in any of these directions, and, depending upon the hand-position, can point in the same direction as the palm -- or in a direction up to 90 degrees from that the palm faces. However, unless the word-descriptions specifically instruct otherwise, the direction the fingertips and palm knuckles face can be assumed to be the direction they would naturally face when the hands are in the required hand position and the palms are facing in the required direction. In other words, the student should assume that what comes naturally as a consequence of putting his hands into a certain handshape, and turning his palms (and, if necessary, dropping his forearms) toward a specific direction, is correct -- unless he is told otherwise. But he should not make this assumption until he has read the word-description fully, and made sure that there are no additional directions as to which direction the fingertips or palm knuckles should point.

While the foregoing may offer the student help in using the word descriptions to refresh his memory about how a sign is executed, and to perfect his understanding of the exact handshapes and motions required, it must be reiterated that the word-descriptions should not be used to learn signs which have not yet been demonstrated, because all signs have certain little idiosyncracies which cannot effectively be described in words or pictures, but which can be demonstrated easily and instantly by the skilled instructor. Just as one cannot learn to speak fluent, unaccented, idiomatic French, for instance, from a text-book, or even records, neither can one learn to use Manual Communication fluently from books, or pictures, or even movies. In the final analysis, if one wants to learn to communicate with people by using a specific method of communication, be it a foreign language or the language of signs, the best way to learn the method is by learning from a native of that language, or from one who is as fluent as a native. Manual Communication is not a written language one can read. It is a form of communication between human beings just as spoken language is, and it should be learned in the same way it will be used -- from human beings skilled in this form of communication -- not from books.

## GENERAL INSTRUCTIONS FOR COMPLETING HOMEWORK ASSIGNMENTS

1. Regular "Recital" sentence assignments:

These sentences are those your instructor will require you to compose and practice for recital purposes in the classroom. They should be kept current, whether you use them or not in reciting in the classroom, and this means writing new sentences for each lesson as your vocabulary of signs increases. After composing the sentences, you should practice each one until you can do each of them smoothly and with a minimum of hesitation, for the instructor may call upon you to demonstrate them in front of the class at any given time. Not only will they afford you the opportunity to demonstrate your increasing ability in Manual Communication, but they will also provide your fellow students with additional training in the receptive skills -- for they will be required to "read" what you signed and fingerspelled, as well as offer you constructive criticism on your performance.

In composing recital sentences, you should endeavor to use as many words as possible from those for which you have already learned the signs. Fingerspell those words for which you have not yet learned the signs (or for which no signs exist), but concentrate on using as many of the signs you know as possible. These sentences need not be turned in to your instructor unless he requests that you do so. But, keep them current, and practice them each time you compose them, whether the instructor calls upon you to demonstrate them or not!

2. "Cloze" sentence assignments:

These sentences are in addition to the Recital sentences, and, like the Recital sentences, should be constructed in such a way that as many of the words as possible should be those for which you have already learned the signs. However, Cloze sentences differ in one important respect from Recital sentences, for they must include a word for which you will be taught the sign in the next class session, and must be constructed in such a way that the sentence context provides clues as to what the sign to be taught actually means. They will be used in a special type of learning drill by your instructor, and this means that they must be turned in to your instructor at the beginning of the class session immediately following the one in which the assignment was made.

What your instructor will do is sign and fingerspell the Cloze sentences, using the sign to be taught without telling the class what the sign means. The students will be required to figure out from the context of the sentence what the unknown sign means, for they will know (or should know) what all of the other signs and fingerspelled words were. For example, suppose the current month is March. The

Cloze sentence most likely to elicit the meaning of the sign for MONTH would be something like:

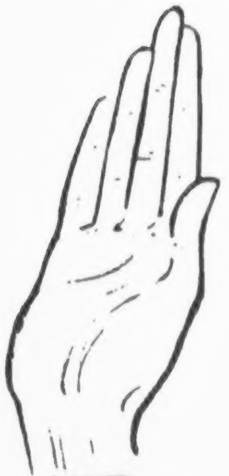
"Next ______ will be April."
(MONTH)

You will find at the end of each lesson in this manual a page upon which are printed the words for which signs will be taught in the next lesson. Your instructor will divide these words up among you and your fellow students and require that each of you write up to three Cloze-type sentences using the words you have been assigned. You should circle the ones you have been assigned, and, unless your instructor directs otherwise, you can assume that any words preceding your assigned words on the list will have been taught by the time the instructor reaches you and your sentences. This will assist you in composing your sentences. (However, your instructor may not want to go to the trouble of arranging the homework papers in sequential order before teaching the signs on the list, so it is best that you check with him before assuming that the signs for the words preceding yours on the list will have been taught before the instructor uses your homework in the drill.)

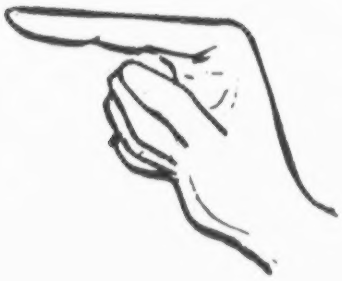
3. Outside assignments (in Appendix):

These assignments are self-explanatory and designed to help you acquire experience in using your newly developed skills with "real-live" deaf people, as well as to gain some awareness of what is going on in your local community of deaf people. Your instructor will give any additional information or instructions at the time the assignments are given.

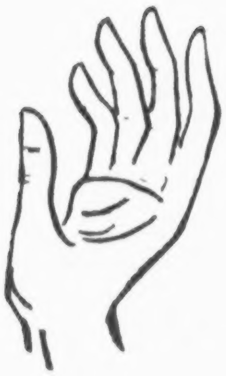
HAND POSITIONS



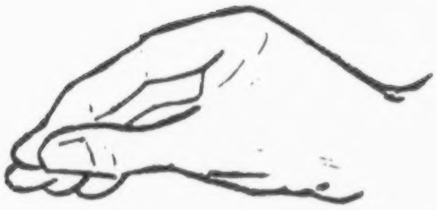
Open-hand, Fingers-closed



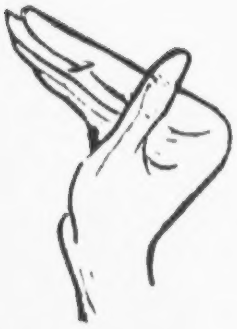
Right-angle, Index-hand



Open-And hand



And-hand

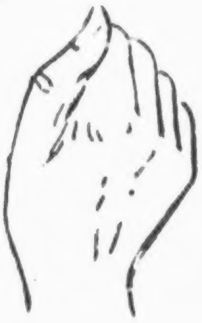


Right-angle hand

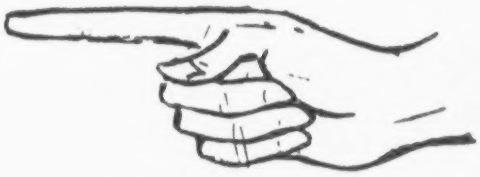
"Alphabet" hand

The letter . . .

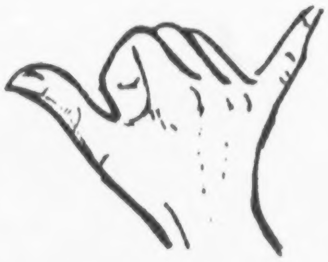
(or other letter-hands)



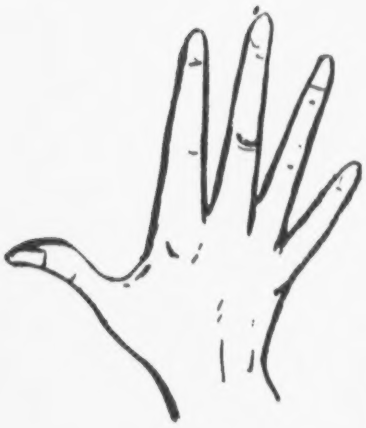
A-hand



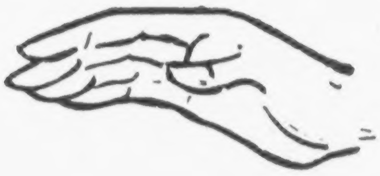
Index-hand



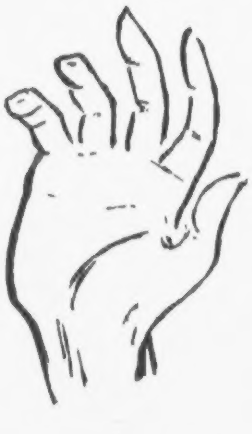
Y-hand



5-hand  5-hand
(also called Open-hand, Fingers-spread)



Cupped-hand (the open-hand is slightly bent)



Clawed-hand

## EXPLANATION OF HAND POSITIONS

1. Open-hand (Fingers-closed): In this position, the hand is open, palm flat and fingers and thumb all are together.

2. 5-hand: (Also called Open-hand, Fingers-spread.) In this, the hand is open, palm flat and fingers and thumb all are separated as when one indicates the numeral "Five."

3. Alphabet-hand: In this position, the hand forms whichever manual letter the "hand" calls for; i.e. an A-hand means a hand in position indicating the manual letter "A."

4. Open-And hand: This position is the one the hand assumes at the beginning of the sign AND.

5. And-hand: This position is the one the hand assumes at the end of the sign AND.

6. Index-hand: In this position, the hand assumes the configuration it does when one wants to indicate the numeral, "one" (the thumb should be across the fingers remaining against the palm, not alongside the index finger nor extended away from the palm).

7. Right-angle Index hand: Similar to Index-hand, except that the index finger is bent at the palm to form a right angle with the palm (from the palm to the tip, however, the index finger remains straight, not bent or hooked).

8. Right-angle hand: In this position, the fingers of an Open-hand bend at the palm to form a right angle with the palm, the fingers, themselves, remaining straight from the palm knuckles outward. The thumb is placed against the second knuckle of the index finger, not extended nor placed against the palm.

9. Cupped-hand: In this, the Open-hand is slightly bent at the palm (fingers remain straight from palm outward) and the tip of the thumb is aligned with (and placed against) the second knuckle of the index finger, thus forming a little hollow in the palm of the hand.

10. Clawed-hand: In this, the fingers and thumb of the 5-hand are all curved and hooked to make a claw-like hand. If one pretends to grip a large softball, one will have the correct configuration.

11. Touch-hand: (Basic configuration for all affective, sensing and emotion-conveying signs.) In this, the hand is spread in the 5-hand position, but, the middle finger only is dropped slightly toward the palm. The other fingers and thumb remain extended as in 5-hand position (not illustrated!).

## WORD DESCRIPTIONS OF SIGNS IN LESSON I VOCABULARY

Note: The student will find it helpful to remember that there are certain basic hand-positions and movements which are used in combination to indicate specific personal pronouns, and whether the pronoun is singular or plural. These are described below in summary form for quick reference purposes. For more detailed descriptions see the word-description of the sign for each pronoun.

### KEY HAND POSITIONS (or hand-shapes):

Index-hand: Used for all personal pronouns used as subject or object except for I, WE, and US (described in detail below).

Open-hand, Fingers-closed, Palm flat: Used for all possessive forms of personal pronouns except OUR (in which the palm is cupped, not flat).

A-hand: Used for all pronouns ending in -self or -selves (reflexives)

### KEY HAND AND ARM MOVEMENTS:

Hand on own chest: All first-person-singular pronouns.

Hand moves directly toward person being addressed: All second-person-singular pronouns.

Hand describes semi-circle directly in front of center of body: All second-person-plural pronouns.

Hand makes a pushing movement to one side (or the other) of center front: All third-person-singular pronouns.

Hand describes semi-circle, beginning and ending off to the left (or right) of center front: All third-person-plural pronouns.

Hand begins sign on one shoulder and, describing semi-circle in front of chest, ends at other shoulder: All first-person-plural pronouns.

1. I: I-hand, palm toward left, thumb touching chest.

2. ME: Right angle Index-hand, finger pointing toward and touching chest.

3. MY: Open-hand, Fingers-closed, palm flat, placed on chest, palm to chest.

4. MINE: Same as MY.

5. MYSELF: A-hand, palm to left, knuckles to ceiling, bump thumb against chest twice.

6. YOU (singular): With Index-hand, palm to floor, point at the person being addressed.

7. YOU (plural): Similar to YOU, except that hand describes a semicircle from left to right (or the reverse) to point at several people instead of a single person, with the center of the semicircle being directly in front of the signer.

8. YOUR (singular): With Open-hand, Fingers-closed, palm forward, push hand a few inches toward person being addressed. Do NOT use to mean YOU'RE!!

9. YOUR (plural): Similar to YOUR (singular) except that hand describes a semi-circle to emcompass several people instead of just one (like in YOU (plural)). Do NOT use to mean YOU'RE!!

10. YOURSELF: With hand in A-hand position, palm to left and thumb on top (and slightly extended), push hand twice, rapidly, a few inches toward person being addressed.

11. YOURSELVES: (a) Similar to YOURSELF except that hand describes semi-circle to encompass a group instead of pushing twice at one individual.

    (b) Similar to YOURSELVES except that hand pushes once toward each of several individuals in a group. (Used when it is desired that particular emphasis be placed on individuals within a group, rather than the group as a whole.)

12. HE, HIM, SHE, HER: (Usually fingerspelled when the words begin a sentence, or if there is a need to discriminate between two or more persons, or between two persons of different sexes. Always fingerspelled when the person being discussed is first mentioned in a sentence or conversation.)

(a) Point at the person and then fingerspell HE or SHE as the case may be.

(b) Point at the person being discussed, if present.

(c) If person being discussed is not present, it ordinarily suffices to use the colloquial sign -- A-hand, palm to self, thumb to right and extended, jerk hand to the right in a brief gesture -- similar to the common gesture used by hearing people to pantomime "Get a load of him!"

13. HIS, HERS: Similar to YOUR (singular) except that the hand pushes toward the person being discussed if present. If person is not present, the hand pushes off to the right (or left) of center rather than toward person(s) being addressed.

14. HIMSELF, HERSELF: Similar to YOURSELF except that the hand is pushed twice toward the person being discussed (if present). If person is not present, the same sign as for YOURSELF is used, but the hand pushes twice to the left (or the right) of center instead of directly at the person or persons being addressed.

15. IT: (a) If an object, point to it.

(b) If used as an indefinite "it", fingerspell.

16. ITS: Same as for HIS or HERS. (Possessive form only as in, "I sent the dog to ITS bed." Do not use for the contraction "it is.")

17. THEY, THEM: Similar to YOU (plural) except that the semi-circle described by the hand is positioned to the left (or to the right) of center, with the semi-circle beginning to the left (or right) of center, and continuing even further to the left (or right). Note: The "Get a load of him (them)" gesture can also be used, but thumb should describe small, horizontal semi-circle from front to rear to encompass more than a single "He" or "She".

18. THEIR: Similar to YOUR (plural) except that the semi-circle is off to one side as described in THEY, THEM.

19. THEMSELVES: Similar to YOURSELVES (a) and (b), except that the semi-circle is off to one side as previously described for THEY, THEM, and THEIR.

Note: In all the following first-person-plural signs, the following movement from right shoulder to left shoulder (for a right-handed person) is the basic movement of the sign, with only hand-positions changing according to the word being signed:

The right hand, palm to left, touches the thumb side of the hand to the front of the right shoulder, then describes a semi-circle in front of the chest, the hand rotating so that the movement ends with the little finger edge of the hand against the front of the left shoulder.

20. WE, US: (a) Indicate both words with Index-hand performing the shoulder-to-shoulder movement described above.

    (b) For WE, use W-hand instead of Index-hand, and for US, use U-hand, in both cases, performing the movement described above.

21. OUR, OURS: Perform movement described above with hand in Cupped-hand position. (Some people prefer to use an O-hand, but most people still use the Cupped-hand.)

22. OURSELVES: Perform movement described above, using an A-hand, thumb edge of hand against right shoulder and slightly extended. However, do not rotate hand so that the sign ends with the little finger edge of the hand against the left shoulder -- simply touch the thumb edge of the hand to both shoulders.

23. WHAT: (a) Natural sign. Both hands in 5-hand position, palms to ceiling, in universal gesture of helplessness.

    (b) Left hand, in 5-hand position, palm to ceiling. Draw index finger of right hand across fingers of left hand from index finger to pinkie, like running a stick along a picket fence.

24. HOW: Both hands in A-hand position, palms to floor, index finger knuckles touching. By turning both your wrists, simultaneously, roll the second knuckles of each hand together (or rock them back and forth quickly and briefly).

25. PRACTICE: Left hand in Index-hand position, palms to self, index fingertip pointing to right; right hand in A-hand position, palm to floor and knuckles pointing forward. "Polish" index finger of left hand with the flat "bottom" of the right fist by brushing back and forth from fingertip to last knuckle.

26. THINK: Bring tip of index finger of Right-angle-index-hand, palm to self, up to and touch temple.

27. KNOW: Right-angle-hand, palm to self, bring fingertips up to touch temple.

28. DON'T KNOW: Sign KNOW then, in an abrupt "flicking water off the fingertips" gesture, snap hand around to palm forward 5-hand position.

29. CONFUSED: Sign THINK, then follow by both hands in Clawed-hand positions, palms toward each other, slightly separated. Twist wrists in a "mayonnaise-jar-opening" motion to indicate metal gears getting out of synchronization.

30. NOT: (a) A-hand, palm to left, ball of thumb touching under part of chin, bring forward a few inches in front of chin.

(b) Both hands in Open-hand, Fingers-closed position, palms forward and flat, cross and then uncross wrists so that hands end up side by side 4 or 5 inches apart. (Usually used in place of DO NOT, whereas NOT (a) is used as indefinite NOT, ISN'T, etc.)

31. UNDERSTAND: O-hand, thumb touching temple. Snap index finger up into the air, other fingers remaining in position.

32. NO: Fingerspell U, O quickly, snapping fingers and thumb together.

33. YES: Right hand in A-, S-, or Y-hand position, (all are acceptable), palm forward and knuckles to ceiling. Nod hand from the wrist (keeping arm stationary) like a head nods on the neck.

34. HELLO: Right hand in Open-hand, Fingers-closed position. Bring to forehead in a "saluting" gesture, then move hand forward a few inches.

35. GOODBYE: Natural gesture -- wave the fingertips of the raised right hand in the universal "bye bye" gesture.

36. QUESTION MARK SIGN: With hand in X-hand position, wiggle index finger up and down rapidly.

37. AND: Open-And-hand, palm to left, thumb edge of hand uppermost, move hand quickly to the right a few inches, closing it to And-hand.

38. RIGHT: Both hands in Index-hand position, index fingertip pointing forward. Begin sign with right hand directly above left hand, index fingers parallel and pointing forward, with hands separated about three inches, then bring right hand down briskly until it makes abrupt contact with the left hand. (Be careful with this sign. Remember, it is made with INDEX-HANDS, not H- or V-hands!)

39. WRONG: With right hand in Y-hand position, palm to self, thumb to right and little finger to left, rap second knuckles of middle three fingers against chin.

## PRACTICE SENTENCES

### Lesson 1

Note: Add your recital sentences to the bottom of the list.

1. I love myself.
2. You should practice thinking for yourself.
3. We got ourselves into a lot of trouble.
4. All of you know what to do, don't you?
5. He said Hello to her. She snubbed him.
6. What are they doing?
7. I don't know her. Do you?
8. I am confused. I don't understand him.
9. Are your friends coming with us?
10. What do I do next?
11. I asked my mother, but she said "No."
12. It takes practice to understand signs.
13. The dog did not like its dinner.
14. How did you know I like cherry pie?
15. What is your address? I think I live near you.
16.
17.
18.
19.
20.

## NOTES

Signs taught in Lesson 1:

1. I
2. Me
3. My, mine
4. Myself
5. You (sing.)
6. You (pl.)
7. We, us (a) & (b)
8. Our, ours
9. Ourselves
10. What (a) & (b)
11. How
12. Practice
13. Think
14. Your (sing.)
15. Your (pl.)
16. Yourself
17. Yourselves
18. He, him; she, her
19. His, hers, her
20. Know
21. Don't know
22. Confused
23. Not (a) & (b)
24. Understand
25. No
26. Yes
27. Himself, herself
28. It (a) & (b)
29. Its
30. They, them
31. Their
32. Themselves
33. Hello
34. Goodbye
35. Question mark sign (?)
36. And
37. Right
38. Wrong

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any):

WORD DESCRIPTIONS OF SIGNS IN LESSON 2 VOCABULARY

1. DID YOU, DO YOU, ARE YOU, WERE YOU: Either ? (question mark sign) YOU, or fingerspell DID then sign YOU (substituting DO, ARE, or WERE as necessary). Most commonly used is the ? sign.

2. WILL, WOULD, FUTURE, NEXT: With right hand in 5-hand position, palm to left and fingertips to ceiling, touch thumb to angle of jaw then draw whole hand upward and forward about 8 or 9 inches out in front of the cheek. For FUTURE, extend the gesture further forward in two motions, the second motion being a spiral extension of the first.

3. WAS, PAST, AGO, BACK, BEFORE: (Note: BEFORE is signed like this only when the sentence is something like "I have been there before".) (a) Right hand in Open-hand, Fingers-closed position, palm to right shoulder. Move hand back over right shoulder (or tap balls of fingers to right shoulder).

   (b) Right hand in 5-hand position, palm facing left and fingertips to ceiling. Circle hand upward and backward until thumb rests against right shoulder.

4. A LONG TIME AGO: Similar to WAS, PAST, AGO, BACK, BEFORE (b) above except that hand describes larger circle, moves slower, and repeats the circle two or three times.

5. NOW: Both hands in either Right-angle or Y-hand positions, palms to self. Drop hands slightly until palms are facing ceiling.

6. TODAY: Sign NOW, NOW rapidly. (Note: NOW is also used to indicate THIS in signs indicating the present time such as THIS MORNING, THIS AFTERNOON, THIS EVENING; and TO- in TONIGHT. TODAY can also be signed another way, which will be described in Lesson 4 vocabulary.)

7. SAME, ALIKE: (a) Both hands in Index-hand position, palms to floor and fingertips pointing forward. Bring hands together so both index fingers are parallel and touching along their full length.

   (b) Right hand in Y-hand position, palm to floor, knuckles facing forward. Move hand from left to right and back again twice (keeping hand in same hand-position, and making the movement from the elbow, not the wrist).

   (c) Like (b) above, except that both hands are used, and move in opposition to each other (i.e. left hand moves to the right and right hand moves to the left, then both hands reverse direction, etc.). However, this sign is commonly used to mean MATCH (or MATCHING) as well as SIMILAR.

8. DIFFERENT: Both hands in Index-hand position, palms forward, and index fingers crossed at the second knuckle. Keeping hands in Index-hand position, separate hands (uncross fingers), ending sign with both hands about 12 inches apart and parallel. (Important note: Use the elbow as the fulcrum for the movement.)

9. BUT: Identical to DIFFERENT above, except that the wrist is used as the fulcrum or pivot joint for the movement, and the hands end up about 6 inches apart.

10. ABOUT: Left hand in And-hand position, palm and fingertips pointing to the right; right hand in Index-hand position (or Right-angle Index), palm to self. Circle tip of right index finger around fingertips of left hand.

11. AM, ARE, IS, BE: Note: Auxiliary verbs, if used at all by the signer, are usually fingerspelled. However, there are two ways -- one old and one new -- of signing some of them:

    (a) Right hand in Index-hand position, palm to left and fingertip to ceiling. Touch thumb side of index finger to center of chin, then bring hand straight forward two or three inches (old sign which is sometimes used to indicate any of the above words). Used primarily in platform signing.

    (b) Using the same chin-out movement of the hand, substitute the following hand positions for the Index-hand required for the old sign:

    AM: A-hand
    ARE: R-hand
    IS: I-hand
    BE: B-hand

12. WAS, WERE (new signs): Similar to the new signs for AM, ARE, etc., except that after the chin-out movement, the hand proceeds to sign PAST (described earlier). The hand-positions used are:

    WAS: W-hand
    WERE: R-hand

13. TO: Both hands in Index-hand position; left hand palm to self, and right hand palm forward. Left hand remains stationary, about six inches in front of and to the left of right hand, while right hand moves forward until ball of right fingertip touches ball of left fingertip.

14. CALL (summon): Both hands in Open-hand, Fingers-closed position, palms to floor. Tap back of left hand with fingertips of right hand, then bring right hand back and upward, ending sign with right hand in A-hand or Right-angle hand position in normal fingerspelling position in front of right shoulder.

15. CALL (phone): With right hand in Y-hand position, bring hand to cheek in such a way that the thumb is in the position a telephone earpiece would be held, and the little finger is in the position of the telephone mouthpiece.

16. NAME: Both hands in H-hand position, fingertips forward and palms facing each other, place second knuckle of the middle finger of the right hand on the second knuckle of the index finger of the left hand so that the fingers of both hands make an X.

17. CALL (as in "What are you called?"): Sign NAME, but after fingers are crossed, move both hands forward about six inches (if the person being called/named is second or third person), or backward toward self (if the sentence is first person, such as "They call me Joe").

18. INTRODUCE: Similar to NAME above except that before the fingers are crossed in the NAME sign, they are held about 12 inches apart and then simultaneously describe downward curving arcs, coming back up to end in the sign for NAME.

19. DUMB, STUPID, IGNORANT: (a) Right hand in A-hand position, palm to self. Knock knuckles against forehead.

(b) Right hand in V-hand position, palm forward. Bring hand backward and knock the knuckles joining fingers and palm against forehead.

20. WORD: Left hand in Index-hand position, palm to right and fingertip to ceiling; right hand in G-hand position, palm facing left hand. Touch tips of right index finger and thumb to top third of left index finger. (Referent here is to part of a slug of type printers make on linotype machines.)

21. SIGN: Both hands in Index-hand position, palms forward and fingertips angled toward ceiling. Circle the hands around each other, making the circles move backward and downward before going forward and upward (or counterclockwise when signer is viewed in profile from the right).

22. LANGUAGE: Both hands in L-hand position, palms forward and fingertips to ceiling. Touch thumbs to each other, then move hands slowly apart about 18 inches, while simultaneously rocking both hands from side to side so that the thumbs point alternately toward the ceiling then toward each other (fingertips remain pointed forward).

23. STORY, SENTENCE: Similar to LANGUAGE above except that F-hands are used. However, SENTENCE is often followed by QUOTE, in which the hands are placed about 18 inches apart, at shoulder height, both in V-hand position. The fingers of the V are then quickly bent to look like the quotes at the beginning and end of a sentence being quoted.

24. FINGERSPELLING: Right hand in 4-hand or 5-hand position, but bent at the palm (Bent-4 or Bent-5-hand position) so that the fingers remain straight but the hand is bent when viewed in profile. With palm and fingertips pointing forward, move the hand from left to right about six or eight inches while waving each of the fingers alternately up and down (keeping them straight) so that the fingertips describe a sort of rippling motion. (The thumb does not move.)

25. TELL, SAY, SAID: Right hand in Index-hand position, palm to self, and fingernail of index finger against soft underside of chin. Draw hand straight forward to about six inches in front of chin. (Note: There are several variations of signs having to do with talking, conversing, speech, lectures, and the like, which your instructor will demonstrate. All are modifications of the sign described above, with slight variations in hand position or motion, and some use two hands instead of one, etc.)

26. DAYS OF THE WEEK: Signs for the days of the week from Monday through Saturday are all made with the hand in regular fingerspelling position in front of the shoulder, palm forward. The hand makes a small, clock-wise (from the signer's viewpoint) circling motion. The hand-positions used for each are:

MONDAY: M-hand
TUESDAY: T-hand
WEDNESDAY: W-hand
THURSDAY: H-hand
FRIDAY: F-hand
SATURDAY: S-hand

SUNDAY is made with both hands in Open-hand, Fingers-closed position, palms forward and fingertips to ceiling. With hands about 18 inches apart and held at shoulder height, push both hands forward simultaneously twice. (This is similar to the sign for WONDERFUL, although there are differences in the amount of emphasis used as well as slightly different movements. Your instructor will demonstrate these slight differences.)

## PRACTICE SENTENCES

### Lesson 2

Note: Add your Recital sentences to the bottom of the list.

1. Did you tell her about the phone call?
2. Today, I have to go to town.
3. What shall we do now?
4. She wore a different dress today.
5. At first, she said "No," but then she changed her mind about it.
6. Will you introduce me to your friend, please?
7. It was a long time ago, and I don't do that now.
8. Of all the stupid things to do, telling him about it takes the prize.
9. Will you call Jonny to dinner, please?
10. They both wore the same dress to the party.
11. My name is Marilyn, but they call me Lynn.
12. I didn't understand a word you said.
13. She came here on Monday, but left on Wednesday.
14. On Friday, we will have an exam.
15. Sign language is fun to learn.
16.
17.
18.
19.
20.

## NOTES

Signs taught in Lesson 2:

1. Did you, do you, etc.
2. Was, past, last, ago back, before (a) & (b)
3. A long time ago
4. Now
5. Today (a)
6. Same, alike (a),(b)&(c)
7. Different
8. But
9. About
10. Am, are, is, be (old and new)
11. Was, were (new)
12. To
13. Call (summon)
14. Name
15. Call (phone)
16. Call (named)
17. Introduce
18. Dumb, stupid, ignorant (a)&(b)
19. Word
20. Sign
21. Language
22. Story, sentence (quote)
23. Fingerspelling
24. Tell, say, said

25-31. Days of the week

32. Will, would, future, next

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any):

## WORD DESCRIPTIONS OF SIGNS TO BE TAUGHT IN

## NUMBERS LESSON

1. NUMBER: Both hands in And-hand position, palms and fingertips facing each other. Touch fingertips of hands together twice, rotating hands in opposite directions (i.e. left hand moves counter-clockwise, and right hand moves clockwise when viewed from the right profile) slightly before touching fingertips the second time. (Also used to mean PUT TOGETHER, as in assembling something.)

2. MANY: (Either one or both hands can be used. Use both for emphasis.) Both hands in Modified E-hand position (like E-hand except that the thumb covers the fingernails), palms to ceiling. Snap fingers of hands open to Open-And position, then repeat quickly.

3. MUCH, ABOVE: Both hands in Right-Angle position, palms and fingertips facing each other. Place fingers of right hand on top of fingers of left hand, then raise right hand about 4 or 5 inches (left hand remaining stationary).

4. LESS: The reverse of MUCH, above, in that fingers of right hand are placed under the fingers of the left hand, then the right hand is lowered a few inches (left hand remaining stationary as before).

5. FEW: Right hand in A-hand position, palm to ceiling. One at a time (but rapidly), extend index finger, then middle finger, then third finger (keeping little finger in place with the thumb), using the thumb as a "brake" on each finger, until hand is in W-hand position.

6. SEVERAL: Like FEW above, except that little finger joins the other fingers in its turn, so that the hand ends up in a position in between 5-hand and Open-And-hand.

7. HOW MANY, HOW MUCH: Sign MANY, but raise the hand sharply while the fingers are opening, beginning the sign at about waist height, and ending it at about shoulder height. (Almost like you were throwing a ball up in the air.)

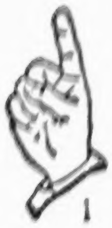
8. OLD: Right hand in C-hand, place thumb-edge of hand against chin, with palm to left. Close hand to S-hand and lower it as if gripping a beard and pulling it downward.

9. HOW OLD: Sign OLD, then HOW MUCH.

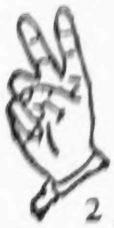
10. MORE: Both hands in And-hand position, palms and fingertips facing each other. Touch fingertips together twice, rapidly.

11. THAN: Both hands in B-hand position, palms to floor. (Right hand's fingertips point forward, left-hand's fingertips point toward right-front). With fingers of right hand a few inches above left fingertips, drop right hand below left hand quickly, striking fingertips of left hand with edge of right index finger in passing.

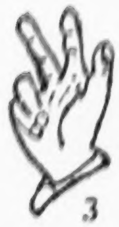
## NUMBERS



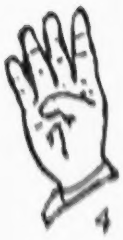
1



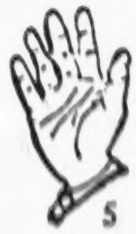
2



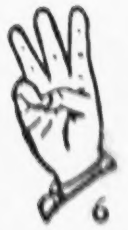
3



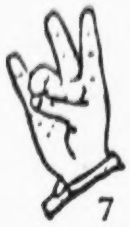
4



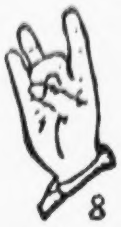
5



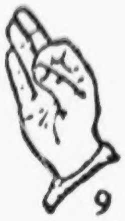
6



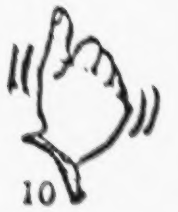
7



8



9



10

(back view)

## DIRECTIONS FOR SIGNING NUMBERS

### Direction of Palm

| | |
|---|---|
| 1 . . . 5 | Palm faces toward yourself |
| 6 . . . 9 | Palm faces forward |
| 10 | Palm faces left, thumb points toward ceiling |
| 11 . . . 15 | Palm faces toward self again |
| 16 . . . 19 | A-hand, with palm to self, then palm forward with the number |
| 20's | Except for 22, begin with L-hand, palm forward: 22 is the "oddball" number of the 20's. |
| 30's, 40's, 50's, etc. | Palm always forward: hand always makes a slight sidewise motion while in the first number, then changes to the hand position of the second number. |
| 100's | Palm always forward: Spell 1C, 2C, etc., snapping the fingers up into the C-position. |
| 1000's | Spell 1, 2, 3 (or whatever), palm forward, then place right M-hand in center of palm of other hand: or spell 12C, 14C (for twelve hundred, fourteen hundred, etc.) |
| 1,000,000 | Spell 1, 2, 3 (etc.), palm forward, then place right M-hand in center of palm of other hand, lift it up again (a couple of inches) then replace it in palm a few inches forward of the position in which you placed it the first time. |

### Helpful Hints:

1. When giving a date, the name of the month is usually fingerspelled, but abbreviated (except for months with short names -- March, April, May, June and July) exactly as it is abbreviated in writing. February, therefore becomes Feb., August becomes Aug., etc.

2. When stating a time, the left wrist is tapped once then the time is given exactly as spoken. 8:30, therefore, becomes (tap wrist) 8, 30 (not 8, 3, 0).

## NUMBERS FOR PRACTICE

7
9
8
3
10
5
14
19
24
21
67
98
37
41
62
76
86
90
16
11
23
124
160
240
342
458
679

1,456
3,430
4,587
6,902
1,786
2,345
1980
1942
1492
1964
1932
1957
1961
$.01
$.05
$.10
$.15
$.25
$.20
$.75
$1.00
$1.50
$.57
$2.89
$3.98
$4.00
$25.00

April 11, 1965
June 13, 1962
August 29, 1925
September 30, 1943
December 7, 1941
October 31, 1901
November 4, 1934
January 20, 1932
January 1, 1966
February 14, 1962
April 16, 1941
March 25, 1867
April 12, 1945
August 14, 1943
May 30, 1984
March 7, 1916
December 8, 1914
May 15, 1917
January 13, 1976
February 28, 1966
July 4, 1965
June 27, 1942
July 24, 1776
November 27, 1964
January 30, 1965
February 8, 1932
Today, the _____
(use the date this
list is distributed)

### Practice Sentences Using Numbers

1. I'll see you around 8:00 tonight.
2. He is in his early fifties.
3. They live at 21453 South Main Street.
4. Our new color TV cost us $755.59.
5. You can't buy liquor if you're under 21.
6. In 1492, Columbus sailed the oceans blue.
7. In November, 1970, we had a very heavy snow.
8. There were 1,349 people at the ball.
9. About 1300 people were killed in the quake in Iran.
10. It costs $.39 at Safeway, but $.27 at I.G.A.

## NOTES

Signs taught in Numbers Lesson:

1. Number
2. Many
3. Much, above
4. Less
5. Few
6. Several
7. How many, how much
8. Old
9. How old
10. More
11. Than

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any):

## WORD DESCRIPTIONS OF SIGNS IN LESSON 3 VOCABULARY

1. GOOD: Right hand in Open-hand, Fingers-closed position, palm to body. Touch fingertips to lips or chin, then push hand forward and slightly downward. Similar to THANK sign. (For more emphasis, place back of right hand in the palm of left hand at end of sign.)

2. FINE: Right 5-hand, palm to left. Touch thumb to chest, then move hand forward a few inches in a fast, happy gesture.

3. BAD: Right hand in Open-hand, Fingers-closed position, palm to self and fingertips toward ceiling. Place fingertips on chin, and in a sharp, choppy gesture, rotate hand so palm faces outward (and is alongside face), then slap it sharply downward so that fingertips end up pointing toward floor.

4. LOUSY: Right hand in 3-hand position, palm to left and thumb on nose (with fingertips pointing to ceiling). Arc hand from thumb-on-nose position sideways and upward (to a position alongside and a little bit to the front of the face), then slap sharply downward as in BAD. (Note: Hand remains in 3-hand position throughout.)

5. NO GOOD: Fingerspell NG, moving hand several inches sideways between the N and the G in a snapping motion.

6. THANK (YOU): Sign GOOD, but drop the hand farther and extend it slightly forward.

7. EXCUSE (ME): Left Open-hand, Fingers-closed, palm to ceiling and fingertips to right front. Right hand in Right-angle hand, palm toward floor. Wipe fingertips of right hand across palm of left hand twice, moving from heel of palm toward palm knuckles. (Then sign ME.)

8. VERY: Both hands in V-hand position, fingertips forward and palms facing each other. Touch fingertips of V-hand fingers together, being careful not to touch thumbs or palms together, then separate fingertips a couple of inches.

9. SORRY: Place right A-hand, palm toward body, on center of upper chest and move in a circular motion.

10. PLEASE: (Also means ENJOY, and some deaf use this sign to mean LIKE.) Right hand in Open-hand, Fingers-closed position, palm flat against the chest, rubbed in a circular motion.

11. CAN: Both A-hands, palms to floor. Drop slightly.

12. ABILITY: Sign CAN, CAN, CAN (also used to denote POSSIBLE or POSSIBLY, and occasionally for OPPORTUNITY and/or CHANCE).

13. THIS: Left hand in Open-hand, Fingers-closed position, palm facing ceiling and fingertips toward right front; right hand in Y-hand position, palm toward floor. Place right hand in center of left palm. (Also used to mean THAT in some contexts.)

14. THIS (time concept): In such usages as "this morning", "this evening", "at this time", etc., THIS is signed exactly like NOW (see Lesson 2).

15. THAT: (a) Sign like THIS (above). Used for emphasis, or as an indefinite article.

    (b) Right hand in Y-hand position, palm facing the object being identified, push hand toward object a few inches.

16. TIME: Tap index finger of right hand on back of left wrist (natural gesture).

17. DAY: Left arm (palm flat and toward floor) straight across waist. Place elbow of right arm on left fingertips. Right arm at right angle to left arm. Right D-hand and arm describe semicircle in front of face and body from right to left, right elbow remaining on left fingertips. (This isn't as complicated as it looks on paper.)

18. ALL DAY: Both hands in Open-hand, Fingers-closed position; left hand palm down, with arm held across the waist. Placing right elbow on back of left hand, and using right albow as the pivot (or fulcrum), describe an arc of almost 180 degrees from right to left with the right forearm and hand, beginning the sign with the right hand palm up and to the extreme right, and ending it with the right hand palm down and almost touching the left elbow.

19. MORNING: Left hand Open-hand, Fingers-closed; right hand Cupped-hand. Put fingers of left hand midway between wrist and right elbow. Right hand extended forward, palm up.

20. NOON: Same right angle arms as DAY, save that right hand is a B-hand, not D-hand, and remains stationary to indicate the sun is directly overhead.

21. AFTERNOON: Both hands in Open-hand, Fingers-closed position; left hand in same position as described for ALL DAY; right elbow on back of left hand, palm toward floor and hand held about 8 to 12 inches in front of and above left forearm, pat right hand downward a few inches twice.

22. NIGHT: (a) With both hands in Right-angle position, palms to floor, place right wrist on top of back of left hand.

(b) Both hands in Open-hand, Fingers-closed position, palms facing self, drop both toward each other, crossing and stopping almost parallel. Signifies darkness - pulling the curtains. (Platform usage only.)

23. EVENING: Similar to NIGHT (above) except that right hand is raised (with right forearm remaining against back of left hand) so that fingertips point forward instead of toward floor.

24. ALL NIGHT: Similar to ALL DAY (described earlier) except that the 180 degree arc described by the right forearm and hand travels downward (below the horizon formed by the left forearm and hand), and the right hand begins the sign palm downward and ends it palm toward ceiling.

25. ALL DAY AND ALL NIGHT: (Can also be used for DAY AND NIGHT.) Sign ALL DAY, then ALL NIGHT, without inserting AND, and keeping the motion continuous.

26. MIDNIGHT: Is signed almost exactly like NOON, except that the right hand and arm are pointed directly at the floor.

27. YESTERDAY: Right A-hand, palm to left. Touch thumb to front part of cheek then to back part of cheek near ear. (Can use Y-hand also.)

28. TOMORROW: Right A-hand, palm to left. Touch ball of thumb to cheek, then move hand forward a few inches pivoting hand so that sign ends with hand, palm to body, thumb pointing to ceiling. (Hand remains in A-hand position throughout.)

29. DO, ACT, BEHAVE: Both hands in C-hand position, palms to floor. Move both hands away from each other a few inches then back toward each other. Repeat.

30. CAN'T, CANNOT: Both hands in Index-hand position, palms to floor. Begin sign with right hand about 6 inches above left hand, then drop right hand to about 6 inches below left hand, with right index finger striking left index finger as it drops.

## PRACTICE SENTENCES

### Lesson 3

Note: Add your Recital sentences to the bottom of the list.

1. Good afternoon, how are you?
2. That is a very bad excuse. In fact, it is a lousy excuse.
3. This time tomorrow, we will know many new signs.
4. How old were you when you knew right from wrong?
5. Many of us didn't understand what he was talking about.
6. It took more money than I had.
7. In 1776, the Declaration of Independence was signed.
8. How many of you know the story?
9. I was very sorry to have missed her.
10. I spent all day and part of the evening practicing for the play.
11. The ability to read fingerspelling comes with practice.
12. Several of my friends told me about what a good voice you have.
13. Please excuse me, I'm very sorry.
14. Jimmy has been feeling lousy, but feels good now.
15. We watched TV last night until midnight.
16.
17.
18.
19.
20.

## PRACTICE SENTENCES

## TO DO, ACT, BEHAVE

The verbs underlined should be fingerspelled. The verbs capitalized are all signed DO.

1. What do you DO on Sundays?
2. What does your father DO on Saturday?
3. What was the boy DOING?
4. What will you DO tomorrow?
5. What can I DO to help you?
6. I don't care what you DO. You, yourself, DO what you decide.
7. Why did you want to DO that?
8. What must I DO next? or (What do I have to DO next?)
9. What have you DONE with my book?
10. What time do you have to DO your homework?
11. Mary DID all the work alone. Why didn't you help her DO it?
12. I have DONE all the work you told me to DO.
13. Bob won't DO his work.
14. Mrs. Brown is DOING much good for her church.

---

The verbs ACT, PERFORM and BEHAVE are also signed DO.

1. Many children ACTED nicely. One boy ACTED silly.
2. Jane's dog ACTS sick. She will take him to the doctor.

BEHAVE and PERFORM are also signed as DO.

1. The pupils BEHAVED well when the teacher was away.
2. The deaf actors PERFORMED very well in the "The Cat and the Canary."

## HOMEWORK ASSIGNMENT

### Lesson 3

### "Cloze" Sentences

Words for which signs will be taught in Lesson 4

1. Help
2. Must
3. Get
4. Have
5. Work
6. Job
7. Necessary, have to, ought to, should, need
8. No (none)
9. Experience
10. Expert
11. Again
12. Slow
13. For
14. Learn
15. --er sign
16. Student
17. Teach
18. Teacher
19. School
20. College
21. University
22. High school
23. Minute, second
24. Hour
25. Later, afterwhile
26. Week
27. Next week
28. Month
29. Next month
30. Year
31. Next year
32. Last week
33. Last month
34. Last year
35. Last night
36. Today (b)
37. This morning
38. This afternoon
39. This evening
40. One month ago
41. Two years from now
42. ___ years from now, etc.

1. Circle the words you have been assigned to write sentences for.

2. Write your sentences on a separate sheet and turn it into your instructor at the beginning of the next class session.

## NOTES

Signs taught in Lesson 3:

1. Good
2. Fine
3. Bad
4. Lousy
5. No good
6. Thank (you)
7. Excuse (me)
8. Very
9. Sorry
10. Please
11. Can
12. Can't
13. Ability
14. This
15. This (time concept)
16. That (a) & (b)
17. Time
18. Day
19. All day
20. Morning
21. Noon
22. Afternoon
23. Night
24. Evening
25. All night
26. Day and night
27. Midnight
28. Yesterday
29. Tomorrow
30. Do, act, behave

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor, if any):

## WORD DESCRIPTIONS OF SIGNS IN LESSON 4 VOCABULARY

1. HELP: Right hand, palm flat and toward ceiling. Left A hand placed on center of right palm and both hands raised slightly.

2. MUST: X-hand, palm to floor, drop a few inches.

3. GET: Relaxed C-hands, palms facing each other but right hand above left hand (reverse if southpaw), separated by a few inches. Close hands to S-hands rapidly, bringing hands together so that right S-hand is on top of and touching left S-hand, right pinkie to left thumb.

4. HAVE (possessive): Both Right-angle hands, palms to body. Bring fingertips to chest, separated by about six inches.

5. WORK: Both A-hands, palms to floor. Cross wrists with right hand on top. Brush right upper wrist forward a couple of times across back of left wrist.

6. JOB: Same as WORK.

7. NECESSARY, HAVE TO, NEED, SHOULD, OUGHT TO: All signed MUST.

8. NO (as in "I have no job."): Both hands in O-hand position, palms facing each other and separated by about 6 inches. Push hands toward audience a few inches, separating them by about 12 inches. (Just one hand can also be used.)

9. EXPERIENCE: Open-and hand (fingers straight instead of curved). Place thumb and fingertips at temple. Draw hand outward an inch or so, closing fingers and thumb meanwhile, ending up with And-hand a few inches from head.

10. EXPERT, SKILL: Left hand, palm flat, fingers closed, palm to right. Cup right hand along outer (little finger) edge of left palm, closing hand around it. Then move right hand downward, closing hand to A-hand, palm forward. (Left hand does not move.)

11. AGAIN: Left hand, palm flat and facing ceiling. Right Right-angle hand, palm to ceiling, is turned over, palm to floor and fingertips in center of left palm.

12. SLOW: Left hand, palm flat and facing floor. Right hand, palm flat but relaxed. Fingertips of right hand are drawn slowly along back of left hand and wrist from fingertips back to wrist and arm. (Note: Hands should be almost parallel.)

13. FOR: Sign THINK, then move hand a few inches from the forehead, turning it so that it is palm forward, fingertip to ceiling. (You will often see a deaf person saying -- "for for." This is deaf "idiom" for WHAT FOR.)

14. LEARN: Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips to right front. Right hand in Open-And hand, Fingers-closed position. Place right fingertips against left palm, then lift it upward and backward until the back of the right hand is at the forehead, meanwhile closing hand to And-hand position. (Some deaf people do this twice, but do not bring the hand all the way to the forehead. They also use this for STUDENT.)

15. -ER SIGN (agent sign): With both hands in Open-hand, Fingers-closed position, about 12 inches apart, palms toward each other and fingertips forward, place the heels of both palms against the sides of the chest and move them down to the waistline. (This is the "person" sign. For example, WORKER would be signed WORK, then ER. BAKER would be signed COOK, then ER, etc.)

16. STUDENT: Sign LEARN, then -ER.

17. TEACH: Both hands in And-hand position, palms and fingertips forward. Both hands begin the sign in a position about level with your eyes and about a foot apart. Push both hands forward at the same time. Do this twice, rapidly.

18. TEACHER: Sign TEACH, then sign -ER.

19. SCHOOL: Clap both hands twice. (Denotes teacher clapping her hands for attention.)

20. COLLEGE: Start sign in same position as for SCHOOL, then sweep the right hand up in a circular motion to a position about 6 inches above left palm, keeping palms parallel to each other.

21. UNIVERSITY: Sign COLLEGE, and while right hand is circling above left hand, change the hand position to U-hand, palm forward and fingertips to ceiling.

22. HIGH SCHOOL: Fingerspell HS fast (mouthing the words "high school"), moving the hand quickly sideways about 4 inches while the hand is changing from H to S.

23. MINUTE, SECOND: Left hand in Open-hand, Fingers-closed position, palm to right and fingertips to ceiling. Right hand in Index-hand position, palm to left. Place heel of right hand against palm of left hand, with fingertip pointing to ceiling. Move index finger of right hand about a half inch clockwise (toward left pinkie).

24. HOUR: Position hands as for MINUTE, but have right index hand describe full clockwise circle around left palm, keeping index fingertip toward ceiling.

25. AFTERWHILE, LATER: Position hands as for MINUTE, then turn right index hand clockwise to the right (right fingertips point first to ceiling, then end up pointing forward). Left hand remains stationary. Do this rapidly twice. (You can place thumb of right hand against center of left palm while doing this.)

26. WEEK: Left hand in Open-hand, Fingers-closed position, palm to right and fingertips pointing to right front. Right hand in Index-hand position, fingertip pointing to ceiling, palms facing each other. Place heel of right hand against heel of left palm and slide right hand across left palm from heel of hand toward fingertips.

27. NEXT WEEK: Sign WEEK, then slide right index hand off end of left hand and move it forward a few inches. Do this in a circular motion so that right index hand ends up a few inches above and directly over left hand.

28. MONTH: Both hands in Index-hand position. Left hand palm to right, fingertip to ceiling. Right hand palm to self, fingertip to left. Place back of right index finger against side of left fingertip and draw it downward toward wrist.

29. NEXT MONTH: Sign WILL, then MONTH.

30. YEAR: Both hands in S-hand position, palms to self and knuckles facing each other. Place right hand above left hand, then circle it forward, downward, back and place it again in position on top of left hand. Right fist, in other words, circles around left fist.

31. NEXT YEAR: Can be signed FUTURE, then YEAR, or you can use the more common one that follows: Both hands in S-hand position, palms to self and knuckles facing each other as in YEAR. Place right hand on top of left, then while left hand remains stationary, right hand changes to Index-hand position and moves forward, fingertip pointing forward.

32. LAST WEEK: Sign WEEK PAST.

33. LAST MONTH: Sign PAST MONTH.

34. LAST YEAR: Both hands in S-hand position. Place right fist on top of left fist, then with right hand in Index-hand position, palm to self and fingertip to ceiling, "throw" your index finger back over your shoulder, or point it back over your shoulder. Left S-hand remains stationary.

35. LAST NIGHT: Sign YESTERDAY NIGHT.

36. TODAY: (Often signed just NOW, NOW.) Sign NOW DAY.

37. THIS MORNING: Sign NOW MORNING.

38. THIS AFTERNOON: Sign NOW AFTERNOON.

39. THIS EVENING: Sign NOW EVENING.

40. ONE MONTH AGO: Sign MONTH, then follow directions for last part of LAST YEAR, with index finger "thrown" back over shoulder.

41. TWO YEARS AGO: (up to 5 years ago) Follow directions for LAST YEAR, but "throw" the number of fingers over your shoulder as there are years you want to indicate.

42. TWO (UP TO 5) YEARS FROM NOW: Follow directions for "S" type of NEXT YEAR, but right hand, after hitting left fist, changes into 2-hand or 3-hand according to number of years you want to indicate. Then move right hand forward.

## PRACTICE SENTENCES

### Lesson 4

Note: Add your Recital sentences to the bottom of the list.

1. You must have experience if you are to get a job.
2. We worked all day yesterday and far into the night.
3. It isn't necessary for you to come back.
4. Did he tell you about his new job?
5. It helps to have an expert show you how to do it.
6. Will you say that again, slowly, please? I didn't understand you.
7. She had no thought for anyone but herself.
8. You must learn to think for yourself.
9. Our teacher is very experienced.
10. That will teach you not to be so slow!
11. I graduated from high school in 1958.
12. He said he would see us afterwhile.
13. It takes years to become an expert in sign language.
14. Did you go to college?
15. I have been offered a job for next year.
16.
17.
18.
19.
20.

# HOMEWORK ASSIGNMENT

## Lesson 4

## "Cloze" Sentences

Words for which signs will be taught in Lesson 5

1. Male
2. Female
3. Man
4. Woman
5. Child
6. Baby
7. Boy
8. Girl
9. Gentlemen
10. Lady
11. Father
12. Mother
13. Son
14. Daughter
15. Sister
16. Brother
17. Marry, wed
18. Husband
19. Wife
20. Which
21. When (specific)
22. When (during, while)
23. Book
24. Read
25. Study
26. Write
27. Pencil, pen
28. Type, typewriter
29. Secretary
30. Lesson
31. Paper
32. Print
33. Often
34. Sometimes
35. Always
36. Never

1. Circle the words you have been assigned to write sentences for.
2. Write sentences on a separate sheet and turn it into instructor at the beginning of next class session.

## NOTES

Signs taught in Lesson 4:

1. Help
2. Must
3. Get
4. Have
5. Work
6. Job
7. Necessary, etc.
8. No (none)
9. Experience
10. Expert
11. Again
12. Slow
13. For
14. Learn
15. --er sign
16. Student
17. Teach
18. Teacher
19. School
20. College
21. University
22. High school
23. Minute, second
24. Hour
25. Later, afterwhile
26. Week
27. Next week
28. Month
29. Next month
30. Year
31. Next year
32. Last week
33. Last month
34. Last year
35. Last night
36. Today (b)
37. This morning
38. This afternoon
39. This evening
40. One month ago
41. Two years ago
42. ___ years from now, etc.

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor, if any):

## WORD DESCRIPTIONS OF SIGNS IN LESSON 5 VOCABULARY

1. MALE: (The basic position for all signs denoting male gender. Derived from the hand holding the brim of a hat.) Right hand in Open-and hand, closing to And-hand as the hand "takes hold of a hat brim."
2. FEMALE: The basic position for all female signs. A-hand. Move the ball of your thumb across your cheek from each toward mouth. (Derived from the days of the bonnet ribbons women used to have crossing their cheeks.)
3. MAN: Sign MALE, then measure a height taller than yourself with a Right-angle hand. (The sign described for MALE is often used with And-hand pushed forward about 4 inches to indicate MAN. Short-cut method.)
4. WOMAN: Sign FEMALE, then measure height taller than yourself with Right-angle hand.
5. CHILD: Right-angle hand. Measure a height considerably smaller than yourself. For CHILDREN, do this twice more, moving hand to the right as you measure out each child.
6. BABY: Natural sign - cradle a baby in your arms.
7. BOY: Same as MAN, only measure a height smaller than yourself or make MALE sign twice, quickly.
8. GIRL: Sign FEMALE twice, rapidly, or sign FEMALE then measure height considerably shorter than yourself with Right-angle hand.
9. GENTLEMAN: Sign MALE, then FINE.
10. LADY: Sign FEMALE, then FINE (often used for WOMAN, too).
11. FATHER: Right hand in A-hand position, palm to left. Place thumb on forehead, then open hand quickly to 5-hand.
12. MOTHER: Same as for FATHER except that thumb is placed on chin instead of forehead.
13. SON: Sign MALE, then BABY.
14. DAUGHTER: Sign FEMALE, then BABY.
15. SISTER: Sign FEMALE, then ALIKE.
16. BROTHER: Sign MALE, then ALIKE.

17. MARRY, WED: Clasp hands, right hand on top of left, palm to palm.

18. HUSBAND: Sign MALE, then MARRY.

19. WIFE: Sign FEMALE, then MARRY.

20. WHICH: Both hands in A-hand position, palms facing each other but separated by a couple of inches. Move each hand up and down alternately.

21. WHEN (specific): Both hands in Index-hand position. Left hand palm upward, or facing the body, remains stationary. Right hand describes a circle with its fingertip, palm away from the body, around the left finger then back until the right fingertip touches the left fingertip.

22. WHEN (during): Both hands in Index-hand position, parallel, palms down. Move both forward a few inches, describing a slight, downward arc.

23. BOOK: Place both hands (in Open-hand, Fingers-closed position) in a "prayer" attitude, then, keeping the outside edges of the palms together, open the hands like a book.

24. READ: Left hand in Open-hand, Fingers-closed position, palm to self. Right hand in 2-hand position, palm to floor and fingertips to left palm. (This denotes the two eyes.) With fingertips pointing to left palm, move them back and forth as if reading a page of print printed on your left palm.

25. STUDY: Point the fingertips of right bent 4-hand at left palm and sign FINGERSPELL at the palm of your left hand.

26. WRITE: Natural sign. Using left palm as a piece of paper, "hold a pencil" in your right hand and "write" on your left palm.

27. PENCIL: Pretend to hold a pencil in your right hand. Bring it to your mouth as if moistening the tip, then sign WRITE.

28. TYPEWRITE: Natural sign. Pantomime typing on a typewriter.

29. SECRETARY: Pretend to remove a pencil from your ear, then sign WRITE. You may follow this with the -ER sign if you wish, but it isn't necessary. This sign is sometimes made with U-hand instead of "pencil-gripping" hand. The U-hand touches the ear, then comes down and traces a line across the left palm.

30. LESSON: Left hand in Open-hand, Fingers-closed position, palm to self, fingertips to ceiling. Right hand in Right-angle hand position, palm to left, and knuckles to ceiling. Place outside edge of right hand against left palm fingertips, then lift it away a little bit and place it against left palm center. (Indicates a lesson covering the top of the page to the bottom.)

31. PAPER: Both hands in Open-hand, Fingers-closed position. Left hand palm upward, fingertips to right front. Right hand palm to floor, fingertips to left front. Brush right palm backward a couple of times against left palm, moving from fingertips to palm of left hand.

32. PRINT: Left hand Open-hand, Fingers-closed, palm to ceiling, fingertips forward. Right hand in 20-hand position. Place thumb of right hand against left palm and make 20 two or three times.

33. OFTEN: Left hand in Open-hand, Fingers-closed position, palm to ceiling. Right hand Right-angle hand, palm to floor. Touch fingertips of right hand to left palm three times, moving fingertips from the base of the left palm to the fingertips.

34. ONCE: Left hand in Open-hand, Fingers-closed position, palm to ceiling. Right hand in Index-hand position. Touch right fingertips to left palm, then hold up one finger, palm to body. For twice, use V-hand position and do the same. For thrice, use 3-hand position and do the same.

35. SOMETIMES: Sign ONCE twice, quickly. (When SOMETIMES is signed very slowly, it means OCCASIONALLY or ONCE IN A WHILE.)

36. ALWAYS: Right Index-hand position, palm to ceiling, describes a couple of largish circles in the air.

37. NEVER: Right B-hand, palm to left. Starting at about eye level, fingertips pointing forward, hand describes a large question mark in air. (The tail of the ? should go off to your right in a chopping motion.)

## PRACTICE SENTENCES

### Lesson 5

Note: Add your Recital sentences to the bottom of the list.

1. My sister came to see us and brought her children.
2. My brother and his wife had a baby girl yesterday.
3. What is your husband's name?
4. His wife is a beautiful girl.
5. Gentlemen and ladies do not pick their teeth in public.
6. What does your father do for a living?
7. Her mother is a wonderful cook.
8. Which boy do you like the best.
9. My secretary made a mistake on the lesson.
10. Many books were printed last year, only a few of which became best seller.
11. 
12. 
13. 
14. 
15.

## PRACTICE SENTENCES

### Must, Need, Have To, Should, Ought To, Necessary

Note: All words underlined in each sentence are indicated by the *single* sign for MUST. (Do *not* add the sign for TO.)

1. The children *have to* return to school on Sunday afternoon.
2. I *must* have more money before I can buy a new car.
3. The boy *must* learn to do better work.
4. I *should* learn to speak more carefully.
5. You *ought to* walk faster, as it is getting late.
6. I *must* be home before 9.
7. It will be *necessary* for you to come back tomorrow.
8. My friend's husband *had to* work late last night.
9. You *have to* take your medicine now.
10. He *has to* get up early tomorrow morning.
11. We *had to* run to catch the bus.
12. It is *necessary* to get permission from the office before you can visit the classroom.
13. It isn't *necessary* to make an appointment.
14. He *ought to* be here before too long.
15. You *should* be ashamed of yourself!
16. I *need* some new clothes.
17. Will it be *necessary* for me to go to the doctor's office with you?
18. It wasn't *necessary* for you to wait for me.
19. That was an *unnecessary* expense. (Sign NOT for un-.)
20. Did you *have to* do that?
21. You *must* work harder or you'll fail the course.
22. Do you *need* any more help.
23. I don't *need* any help from you.
24. At what time *should* we meet you?

## HOMEWORK ASSIGNMENT

### Lesson 5

### "Cloze" Sentences

Words for which signs will be taught in Lesson 6

1. Remember
2. Forget
3. Why
4. Most
5. Because
6. On
7. In
8. Out
9. With
10. Together
11. Going together
12. Far
13. Near
14. Around
15. Ask
16. Before
17. Better
18. Best
19. Big, large
20. Small, little
21. Keep
22. Borrow
23. Lend
24. Careful
25. Law
26. Rule
27. Mother in law
28. Father in law
29. Sister (etc.) in law
30. Aunt
31. Uncle
32. Cousin
33. Niece, nephew
34. Grandmother
35. Grandfather

1. Circle words you have been assigned to write sentences for.

2. Write sentences on a separate sheet and turn into instructor at the beginning of the next class session.

## NOTES

Signs taught in Lesson 5:

1. Male
2. Female
3. Man
4. Woman
5. Child
6. Baby
7. Boy
8. Girl
9. Gentlemen
10. Lady
11. Father
12. Mother
13. Son
14. Daughter
15. Sister
16. Brother
17. Marry, wed
18. Husband
19. Wife
20. Which
21. When (specific)
22. When (during)
23. Book
24. Read
25. Study
26. Write
27. Pencil, pen
28. Type, typewriter
29. Secretary
30. Lesson
31. Paper
32. Print
33. Often
34. Sometimes
35. Always
36. Never

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor, if any):

## WORD DESCRIPTIONS OF SIGNS IN LESSON 6 VOCABULARY

1. REMEMBER: Sign KNOW or THINK, then with both hands in A-hand position, palms almost facing each other, press ball of right thumb to thumbnail of left thumb. (The first part of the sign can also be made with the thumb against the temple instead of fingertips.)

2. FORGET: Right hand in Open-hand, Fingers-closed position, palm to face and fingertips to left. Pass fingertips across forehead and off to one side an inch or two, closing hand to A-hand position, palm to self, as you do so.

3. WHY: Sign KNOW, then draw hand away and down, ending in Y-hand position, palm toward body.

4. MOST: Both hands in A-hand position, palms facing each other. Left hand remains stationary. Right hand moves up from below, brushing knuckles of left hand in passing and continues upward for a few inches.

5. BECAUSE: Sign KNOW, then quickly follow with MOST.

6. ON: Both hands in Open-hand, Fingers-closed position, palms to floor. Tap back of left hand with fingers of right hand.

7. IN: Both hands in And-hand position. Left hand palm to right, fingertips to right, knuckles to front. Place fingertips of right And-hand inside circle formed by left And-hand fingers and thumb.

8. OUT: Left hand in C-hand position and curled around right hand which is in Open-And position, palm to floor, fingertips extending down below left hand. Draw right hand up through left hand above and to the right, BOTH hands closing to And-hands as the right hand passes through and out.

9. WITH: Both hands in A-hand position. Palms facing each other, knuckles forward. Bring them together from a few inches apart.

10. TOGETHER: Sign WITH, but after bringing hands together, move them forward a few inches.

11. GOING TOGETHER OR STEADY DATING: Sign TOGETHER two or more times.

12. FAR: Both hands in A-hand position, palms facing each other, hands touching. Left hand remains stationary, but right hand moves forward several inches toward right front.

13. NEAR: Both hands in Right-angle hand position, left hand near the body, right hand a few inches farther away. Bring right hand inward until the inside of the right hand's fingers rest on the backs of the left hand's fingers. (When object referred to is other than that represented by the self, sign moves in the opposite direction.)

14. AROUND: Left hand in And-hand position, palm and fingertips toward ceiling. Right hand in Index-hand position. Circle right index finger around fingertips of left hand.

15. ASK: (a) Both hands in Open-hand, Fingers-closed position. Bring palms together in a "praying" gesture, lowering them slightly after they are together.

(b) (Slang version) Left hand in Index-hand position, fingertip toward ceiling and palm to right. Right hand in V-hand position, but with fingers crooked. Straddle left index finger between crooked V fingers of right hand.

(c) Right Index-hand. Crook index finger (making hand into an X-hand) pushing hand forward very slightly as you crook the finger.

16. BEFORE: Both hands in B-hand position. Left hand palm forward, fingertips to ceiling. Right hand placed back to back with left hand (right palm toward body). Bring right hand back toward body a few inches.

17. BETTER: Right hand in Open-hand, Fingers-closed position, palm to body, fingertips to left. Pass fingertips across mouth, from left to right and close hand to A-hand position, palm to shoulder and thumb toward ceiling.

18. BEST: Sign GOOD, then MOST. Or sign BETTER, and when hand is in A-hand position, raise it several inches quickly until it is level with top of head.

19. BIG, LARGE: Both hands in L-hand position, palms to floor and fingertips to front. Start with hands close together but not touching, then separate hands widely.

20. SMALL, LITTLE: (a) Both hands in Open-hand, Fingers-closed position or slightly cupped palms facing each other, fingertips to front. Bring hands together without quite touching each other. Can be repeated once, separating hands an inch or two, then bring together again -- still without touching.

(b) With hand in "coin-flipping" position, move thumb upward in tiny strokes against ball of index finger.

(c) Measure off a tiny space between thumb and index finger.

21. KEEP: Both hands in K-hand position, palms facing each other and fingertips to front. Place right hand on top of left hand (pinkie side of right hand against thumb side of left hand).

22. BORROW: Sign KEEP, but position hands farther away from body, then bring close to body.

23. LEND: Exactly the opposite of BORROW. Position hands close to body, then push out several inches. (Signed in the direction of the intended transfer.)

24. CAREFUL, BE CAREFUL: Sign KEEP, raising hands slightly after they are in KEEP position. (BE CAREFUL is frequently signed KEEP, KEEP.)

25. LAW: Left hand in Open-hand, Fingers-closed position, palm to right. Right hand in L-hand position. Place palm of right L on palm of left hand in a firm, definite gesture.

26. RULE: Similar to the sign for LAW except R-hand is used. Place right hand on palm of left hand twice, the R-hand moving slightly back toward wrist the second time.

27. MOTHER-IN-LAW: Sign MOTHER, then LAW (most common). Or MOTHER, IN, LAW.

28. FATHER-IN-LAW: Sign FATHER, then LAW. (Same comments apply as for MOTHER-IN-LAW.)

29. SISTER-IN-LAW, BROTHER-IN-LAW, SON-IN-LAW, DAUGHTER-IN-LAW: Same as above. Sign each -- SISTER, BROTHER, SON, DAUGHTER -- then follow the sign with the sign for LAW.

30. AUNT: Right hand in A-hand position, palm to front, knuckles to ceiling. Trace a short, vertical line from cheekbone to angle of jaw with thumb. Do this twice, rapidly.

31. UNCLE: Right hand in U-hand position, palm to front, fingertips to ceiling. Trace a line from hairline to temple with side of index finger. Do this twice rapidly.

32. COUSIN: Right hand in C-hand position, palm to left and fingertips to side of the face. Move fingertips back and forth from palm to body position to palm forward position. Repeat once.

33. NIECE, NEPHEW: Right hand in N-hand position, palm to front (or can face the cheek) knuckles to ceiling. For NIECE, circle N fingertips near cheek or jawbone. For NEPHEW, circle N fingertips near forehead. (Small circles, please, or they'll think you're signing CRAZY.)

34. GRANDMOTHER: Sign MOTHER, then when hand is open, describe a small circle with right Open-hand, Fingers-closed; with left hand in A-hand position, palm up, held waist high, opening to 5-hand at the same time the right hand opens.

35. GRANDFATHER: Sign like GRANDMOTHER, except that sign begins with FATHER instead of MOTHER.

## PRACTICE SENTENCES

### Lesson 6

Note: Write your Recital sentences at the bottom of the list.

1. It would be better to ask around before you lend it to him.
2. Which girl is Jerry going with now?
3. Do you remember why we called this meeting?
4. Never a borrower or lender be if you wish friendship to grow warmer.
5. But if one or the other you must be, it is far better to be the former.
6. My aunt brought my cousins with her when she same.
7. Don't forget to bring your books.
8. She is mad at him because he forgot her birthday.
9. Be careful not to break the law.
10. My mother and father in law came to visit us on Sunday.
11.
12.
13.
14.
15.

# HOMEWORK ASSIGNMENT

## Lesson 6

## "Cloze" Sentences

Words for which signs will be taught in Lesson 7

1. If
2. Somebody
3. Meet
4. Come, coming
5. Go, going
6. Away, gone
7. Through
8. River
9. Kiss
10. Every
11. Lassie
12. Laddie
13. Yet, still
14. All
15. Smile
16. At
17. From
18. Town, city, village
19. Greet
20. Frown, scowl, cross
21. Among
22. Crowd, group, class
23. There (poetic)
24. Sweetheart, boyfriend
25. Dear, dearly
26. Love
27. Where
28. Anywhere
29. Home
30. Choose, pick
31. Sing, song, music
32. Singer, musician
33. Pretty
34. Beautiful
35. Ugly

1. Circle the words you have been assigned to write sentences for.

2. Write sentences on separate sheet and turn into instructor at beginning of the next class session.

NOTES

Signs taught in Lesson 6:

1. Remember
2. Forget
3. Why
4. Most
5. Because
6. On
7. In
8. Out
9. With
10. Together
11. Going together
12. Far
13. Near
14. Around
15. Ask
16. Before
17. Better
18. Best
19. Big, large
20. Small, little
21. Keep
22. Borrow
23. Lend
24. Careful
25. Law
26. Rule
27. Mother in law
28. Father in law
29. Sister (etc.) in law
30. Aunt
31. Uncle
32. Cousin
33. Niece, nephew
34. Grandmother
35. Grandfather

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor, if any):

## LESSON 7

### COMIN' THRU THE RYE

If a body meet a body
Comin' thru the Rye,
If a body kiss a body
Need a body cry?

Chorus:

Every Lassie has her laddie
Nane they say ha'e I,
Yet all the lads they smile at me
When comin' thru the Rye.

If a body meet a body
Comin' frae the town,
If a body greet a body
Need a body frown?

Chorus:

Every Lassie has her laddie
Nane they say ha'e I
Yet all the lads they smile at me
When comin' thru the Rye,

Amang the train there is a swain
I dearly love mysel',
But what's his name or where' his hame
I dinna choose to tell.

Chorus:

Every Lassie has her laddie
Nane they say ha'e I,
Yet all the lads they smile at me
When comin' thru the Rye.

## WORD DESCRIPTIONS OF SIGNS IN LESSON 7 VOCABULARY

1. IF: Two F-hands, palms facing each other, fingertips pointing forward. Move up and down alternately.

2. SOMEBODY: Right Index-hand, palm toward body, fingertip toward ceiling. Describe small circle with hand, using elbow as fulcrum (or pivot).

3. MEET: Both Index-hands, fingers to ceiling and palms facing each other. Bring hands together until thumbs touch along their length. (Please note Index-hands. Important!)

4. COME, COMING: (a) Both hands in Index-hand position, palms toward body, fingers pointing to each other. Circle each index finger around the other, each circle bringing hands closer to body, circles moving counterclockwise in relation to right hand. (Platform Version)

   (b) (Conversational Version) Right Index-hand makes a largish, beckoning gesture, ending sign with fingertip pointing to the floor in front of signer. (Both hands can be used in this sign, and, depending on the emphasis given it, the number of times it is repeated, can be used to indicate: a chronic dropper -- a pest. Or a good friend who drops by frequently -- or someone who keeps trying to catch you at home, in vain.)

   (c) Usually used as in invitation -- or command. Same as COMING (b) except that Open-hand, Fingers-closed position is used.

5. GO, GOING: (a) (Not in poem, but handy to know at this point.) Exactly as COMING, but reverse direction of circles and move hands away from body. (Platform Version)

   (b) (Conversational Version) Right Index-hand points to floor then moves away and up until finger is pointing to right front. (Same comments apply as in COMING (b) regarding use of both hands, emphasis or lack of it, and repetition of this sign.)

   (c) Same as in GOING (b) except that Right-Angle hand is used, and hand straightens out to Open-hand, Fingers-Closed at the end of sign. (Most often used as a command: "Go away!")

6. AWAY, GONE (AWAY): Same as GOING (c).

7. THROUGH: Both hands in Open-hand, Fingers-closed position. Left hand faces body. Push outer edge of right hand through left hand, passing between 2nd and 3rd fingers of left hand.

8. RIVER: With both hands in 4-hand position, palms down, put the right hand behind the left hand, then, waggling the fingers, push both hands off to left-front to indicate rippling waves flowing down a river.

9. RIVER (RYE): Generally spelled out, but for poems, it is signed like this: Make the letter R, then sign RIVER.

10. KISS: Right Open-hand, Fingers-closed, palm to body. Touch fingertips to mouth, then to cheek.

11. EVERY: Both A-hands. Left hand remains stationary. Palms facing each other. Brush knuckles of right hand downward twice against heel of left hand.

12. LASSIE: Sign FEMALE twice (GIRL).

13. LADDIE: Sign MALE twice (BOY).

14. YET, STILL: Y-hands, palms toward floor, both hands parallel and about 6 inches apart. Move hands forward in a down-and-up semi-circle.

15. ALL: Both hands in Open-hand, Fingers-closed position. Left hand palm to self and fingertips to right. Right hand palm forward, fingertips to ceiling, alongside left hand. Pivot right hand at wrist and place back of right fingers against palm of left fingers. (This is the conversational version. In the platform version, the right hand exaggerates the pivoting movement to a large, sweeping circle.)

16. SMILE: Right Index-hand. Trace an upward line from the corner of the mouth to describe a broad smile.

17. AT: Usually spelled out, but in poetic usage only, sign TO.

18. FROM (Used as "frae" in song): Left hand in Index-hand position, palm to right, finger to ceiling. Right hand in X-hand position, palm to left. Put knuckle of right index (X) finger against knuckle of left index finger and pull right hand back a couple of inches. (Almost like pulling a bow-string back from a bow.)

19. TOWN, VILLAGE, CITY: Both hands Open-hand, Fingers-closed position. Palms almost facing each other. Touch fingertips to each other to make an inverted V, like a house roof. Move hands sideways, touching fingertips several times.

20. GREET: Sign HELLO. (Or pantomime lifting your hat and bowing.)

21. FROWN, SCOWL, CROSS: 5-hand, palm to face. Crook fingers to make a Clawed-hand (and grimmace). Or push your nose up (head too) with index fingertip, looking snooty. (This last for the song only.)

22. AMONG (Used as "amang" in song): Left hand in Open-And hand position, palm toward ceiling. Right hand in Right-angle Index-hand position, palm to floor. Circle right fingertip in and out and around left fingertips.

23. CROWD, GROUP, CLASS (Used for "twain" in song): Both slightly bent, curved 5-hands, fingers slightly spread, palms forward and separated by several inches. Move both hands outward in a circular movement, right hand circling to the right and left hand circling to the left, turning both hands so that palms face body and little fingers are almost, but not quite touching.

24. THERE: Right Open-hand, Fingers-closed position, palm to ceiling. Move slightly forward. (Or in a different poem, sweep it sideways from center front to right.)

25. SWEETHEART, BOYFRIEND (Used for "swain" in song): Sign MALE, then both hands in A-hand position, thumbs upward and palms to body. Bring hands together so knuckles are against knuckles -- then wiggle thumbs up and down simultaneously.

26. DEARLY: Both hands, palms flat and facing body. Cross wrists and place palms against chest.

27. LOVE: Same as above, but use A-hands. (Actually DEAR and LOVE are interchangeable. But when they come together as in this poem, use one for LOVE and the other for DEARLY.)

28. HOME: Right And-hand. Bring fingertips to mouth to show putting something in the mouth, then open hand to Open-hand, Fingers-closed position and place palm on cheek to show BED. (Denotes bed and board.)

29. CHOOSE, PICK: F-hand, palm forward. Bring back several inches.

30. WHERE: (a) Right hand in Index-hand position, palm forward and fingertip to ceiling. Waggle fingertip from side to side.

(b) Sign like HERE, but make circles much larger. (Platform usage, generally, but also used in some localities to indicate conversational WHERE.)

31. PRETTY: Right hand in 5-hand position, palm to left and thumb pointing to shoulder or ear. Move fingertips across the face (but not touching it) and downward in a circular motion, closing hand to And-hand position, palm to body, with hand to right of and alongside chin.

32. BEAUTIFUL: Sign PRETTY, then open hand quickly to Open-and position, raising it a few inches as it opens.

33. UGLY, HOMELY: Right hand in X-hand position, palm to floor and knuckles to left. Place hand close to left side of nose and draw straight across the face without touching face. (This denotes the crooked nose some ugly people have.)

34. SING, SONG, MUSIC: Both hands in Open-hand, Fingers-closed position. Hold left arm out in a circle, palm facing self. Wave right hand back and forth (almost like a harp-playing gesture) in the circle of the left arm.

35. SINGER, MUSICIAN: Sign MUSIC, then -ER.

36. ANY: Right hand in A-hand position, palm to self, but slightly toward ceiling. Turn hand quickly to palm forward (but with palm facing slightly toward floor too).

37. ANYWHERE: Sign ANY, and then WHERE. (A variation of this is ANY, WHAT, using the natural gesture WHAT, and using only the right hand.)

38. ANYTHING: Sign ANY, and then WHAT, WHAT, WHAT, using the one-handed natural gesture for WHAT, and moving the hand sideways between each WHAT.

# PRACTICE SENTENCES

## Lesson 7

Note: Add your Recital sentences to the bottom of the list.

1. If you will stay a little longer, I will make some coffee.
2. Somebody has to meet her when she arrives at the airport.
3. They can't go with us tomorrow because Mary is sick.
4. Joe was still there when everyone else had left.
5. Kissing, while a lot of fun for the kissers, spreads colds.
6. You all will have to study harder.
7. I met Daphne in the city today.
8. Bill scowled when I told him about the exam.
9. Don't frown. It makes your pretty face look rather ugly.
10. I couldn't find it anywhere even though I looked all around.
11.
12.
13.
14.
15.

# HOMEWORK ASSIGNMENT

## Lesson 7

## "Cloze" Sentences

Words for which signs will be taught in Lesson 8

1. Neighbor
2. Friend
3. Enemy
4. Like
5. Dislike
6. Family
7. After
8. People
9. Things
10. Bring
11. Play
12. Make
13. Coffee
14. Clean, nice
15. Dirty
16. Find
17. Funny (amusing)
18. Funny (odd)
19. Fun
20. Make fun of
21. Here
22. Happy
23. Sad
24. See
25. Who
26. Look
27. Watch
28. Face, looks (like)
29. Want
30. Fly
31. Airplane
32. Ride (car)
33. Ride (horse)
34. Right (left)
35. Left (right)

1. Circle the words you have been assigned to write sentences for.
2. Write sentences on separate sheet and turn it into instructor at the beginning of the next class session.

## NOTES

Signs taught in Lesson 7:

1. If
2. Somebody
3. Meet
4. Come, coming
5. Go, going
6. Away, gone
7. Through
8. River
9. Kiss
10. Every
11. Lassie
12. Laddie
13. Yet, still
14. All
15. Smile
16. At
17. From
18. Town, city, village
19. Greet
20. Frown, scowl, cross
21. Among
22. Crowd, group, class
23. There (poetic)
24. Sweetheart, boyfriend
25. Dear, dearly
26. Love
27. Where
28. Anywhere
29. Home
30. Choose, pick
31. Sing, song, music
32. Singer, musician
33. Pretty
34. Beautiful
35. Ugly

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor, if any):

## WORD DESCRIPTIONS OF SIGNS IN LESSON 8 VOCABULARY

1. NEIGHBOR: Sign NEAR, then -ER.
2. FRIEND: Both hands in X-hand position. Place right index finger on top of left index finger and hook them together firmly. (You will quite often see this sign done twice, with fingers changing position until the left hand is on top of the right.)
3. ENEMY: Both hands in Right-angle Index position. Palms to body, fingertips touching each other. Separate hands quickly, then sign -ER.
4. LIKE (as opposed to dislike): Place thumb and second finger of right hand, fingers spread and palms to body, against chest. Move hand outward, closing fingers to an 8-hand position.
5. DISLIKE: Sign LIKE then turn hand to palm forward position vigorously, snapping it.
6. FAMILY: Both hands in F-hand position, palms facing forward. Put the tips of both index-thumb fingers together, then separate several inches, move them forward, simultaneously turning both hands to palm to body, then touch little finger edge of hands together, keeping both hands in F-hand position throughout sign.
7. AFTER: Both hands in B-hand position. Left hand palm to body, fingertips to right front. Right hand, palm to left. Touch little finger side of right hand to upper edge of left hand, then raise it and push it forward across the left hand a few inches. This also means ACROSS and OVER when that word is used to mean something like "over the river."
8. PEOPLE: Both hands in P-hand position (actually K-hands), palms and fingertips forward. Hold both hands up near the face or neck, and describe small, alternating circles forward and backward.
9. PLAY: Both hands in Y-hand position, palms facing body and thumbs to ceiling and pinkies to floor. Shake both hands up and down.
10. THING, THINGS: Right hand in Open-hand, Fingers-closed position, palm to ceiling. Lift and lower the hand an inch or two, moving it sideways each time you lift.

11. BRING: Both hands in Open-hand, Fingers-closed position, palms to ceiling. Place both hands to your right and several inches forward, then bring both hands back to a position directly in front of the body and close to it.

12. MAKE: Both hands in S-hand position. First part of sign, the right hand is placed on top of left hand, both palms facing body. Separate hands slightly, then second part of sign, the right hand is again placed on top of left, but the palms now face each other (or would, if hands were not one on top of the other). (Do NOT confuse this sign with COFFEE. Very common error.)

13. COFFEE: Both hand in S-hand position, palms to body. Left hand remains stationary. Right hand is placed on top of left, then moved in a coffee-grinding type circle.

14. CLEAN, NICE, PURE: Both hands in Open-hand, Fingers-closed position. Left palm faces ceiling, fingertips toward right front. Right palm faces floor, then slide it across left palm to left fingertips. (Can use P-hand for PURE.)

15. DIRTY: Place back of right 5-hand, fingertips to left front against underside of chin and waggle fingers alternately.

16. FIND, FOUND: Almost like CHOOSE. Difference is in CHOOSE, the palm faces forward. In FOUND, you use an F-hand, palm to floor, fingertips forward. Bring hand back toward body, raising palm to palm forward position. Both the sign for CHOOSE and the sign for FIND end up the same way. The difference is in the beginning hand position.

17. FUNNY (Ha Ha type): H-hand. Place fingertips on bridge of nose, then draw downward down nose, ending with hand in N-hand position, in front of face, repeating once, quickly.

18. FUNNY (PECULIAR) OR QUEER: Right hand in C-hand position, palm to left. Place hand in front of face (usually the nose), then rotate until palm is down toward floor. Hand remains in place, it just rotates.

19. FUN: Sign FUNNY, then, with both hands in H-hand position, palms to floor, strike the palms of right H-hand fingers across backs of left H-hand fingers.

20. MAKE FUN OF: Sign FUN, then bring right H-hand back up (striking left H-hand fingers as it comes up), then down again, again striking left H-hand fingers as it passes downward.

21. HERE: Both hands, palms flat and facing ceiling. Describe small, flat horizontal circles with each hand, each hand moving in opposite directions.

22. HAPPY: Right hand Open-hand, Fingers-closed position. Place palm against chest and brush upward. Repeat once or twice.

23. SAD: Open hand, fingers spread slightly. Place in front of face and lower a few inches, with appropriately mournful expression on face.

24. SEE: Right hand in V-hand position. Palm toward body, fingertips to ceiling. Place fingertips on upper right cheek, then push forward a few inches.

25. LOOK: Sign SEE, but turn hand so fingertips point forward and palm is facing floor and move hand forward a few inches. (Used when you say something like, "Look at that gal's wacky hair-do.") This is NOT used to say, "It looks like rain," or "She looks like her Mother." These have their own signs which follow in this lesson.)

26. WATCH: Sign LOOK, but push the hand forward more vigorously, and place heel of right hand on back of left hand.

27. WHO: Right hand in Right-angle Index position, palm to self and fingertip pointing to chin. Move finger in little circles around chin.

28. FACE, LOOKS (LIKE): Similar to WHO, but fingertip circles whole face. This is used when you wish to say, "She looks like her mother." When you use it in this way, follow LOOKS with the sign for SAME or ALIKE.

29. WANT: Both hands in 5-hand position, palms to ceiling. (One hand can be used.) Crook fingers, while moving hand back toward self an inch or two.

30. FLY: Right hand in Y-hand or ILY position. Raise it over your head (palm to floor and knuckles facing forward), and push it forward several inches.

31. AIRPLANE: Sign FLY twice.

32. RIDE (in a car): Left hand in C-hand position, palm to right and thumb-index edge of hand on top. Sit fingers of right curved N-hand on thumb of left hand and move both hands forward a few inches.

33. RIDE (a horse): Left hand in Open-hand, Fingers-closed position, palm to right, fingertips pointing forward. Right hand in V-hand position, palm to floor and fingertips of V to floor. Straddle edge of left palm with two fingers of the V-hand and gallop hands forward in little hops.

34. RIGHT (opposite of left): Right hand in R-hand position. Move hand to the right in a short, straight, abrupt movement.

35. LEFT: Like RIGHT above, except that L-hand is used, and the hand moves to the left.

36. BELIEVE: Sign THINK, then MARRY.

## PRACTICE SENTENCES

### Lesson 8

Note: Add your Recital sentences to the bottom of the list.

1. Our neighbors have a beautiful house.
2. She has many friends because she has a nice personality.
3. Last year, Kevin and his family went to Europe.
4. People are funny sometimes.
5. It makes me happy to see the children having so much fun playing.
6. What happened to your new dress? It's all dirty.
7. It isn't always easy to make friends with children.
8. Do you like horseback riding?
9. After all our warnings, she still forgot to bring the can opener.
10. Who is watching the children?
11.
12.
13.
14.
15.

# HOMEWORK ASSIGNMENT

## Lesson 8

## "Cloze" Sentences

Words for which signs will be taught in Lesson 9

1. Fast
2. Money
3. Buy
4. Shopping
5. Both
6. Quit
7. Late
8. Early
9. Finish
10. Grow, Spring
11. Summer
12. Autumn, Fall
13. Winter, cold
14. Any
15. Other
16. Anything
17. Eat, ate, food
18. Drink
19. Breakfast
20. Lunch
21. Dinner
22. Won't, refuse
23. Win
24. Lose (a game)
25. Lose (something)
26. Color
27. Red
28. Yellow
29. Blue
30. Green
31. Purple
32. Black
33. Pink
34. White
35. Gray
36. Brown
37. Silver
38. Gold

1. Circle the words you have been assigned to write sentences for.
2. Write sentences on separate sheet and turn it into instructor at beginning of the next class session.

## NOTES

Signs taught in Lesson 8:

1. Neighbor
2. Friend
3. Enemy
4. Like
5. Dislike
6. Family
7. After
8. People
9. Things
10. Bring
11. Play
12. Make
13. Coffee
14. Clean, nice
15. Dirty
16. Find
17. Funny (amusing)
18. Funny (odd)
19. Fun
20. Make fun of
21. Here
22. Happy
23. Sad
24. See
25. Who
26. Look
27. Watch
28. Face, looks (like)
29. Want
30. Fly
31. Airplane
32. Ride (car)
33. Ride (horse)
34. Right (left)
35. Left (right)

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor, if any):

## WORD DESCRIPTIONS OF SIGNS IN LESSON 9 VOCABULARY

1. FAST: Both hands in L-hand position, palms facing each other, fingertips to front, and one hand slightly closer to chest than the other. Crook index fingers as if pulling the trigger of a gun. Or right hand in T-hand position, palm to left, knuckles to front. Snap thumb up into air as if flipping a coin.

2. MONEY: Left hand in Open-hand, Fingers-closed position, palm facing ceiling. Right hand in And-hand position, palm to left. Pat backs of fingers against palm of left hand.

3. BUY: Sign MONEY, then bring right And-hand forward as if handing money to someone. (Palm facing ceiling.)

4. SHOPPING: Sign BUY, BUY rapidly.

5. BOTH: Left hand in C-hand position, palm to body, fingertips to right. Right hand in V-hand position, palm to body, fingertips to ceiling. Place backs of V-hand fingers against palm of left hand. Close left hand around the V-hand fingers and draw right hand down and out of left fist. (V-hand fingers closing to H-hand position as it passes thru left hand.)

6. QUIT: Left hand in loose S-hand position, palm to right with knuckles forward. Right H-hand, palm to left. Close left hand around the two right H-hand fingers then draw fingers of right hand quickly up and out and back toward body.

7. LATE: Right Open-hand, Fingers-closed hand, palm to rear, fingertips to floor. Hold palm about waist level alongside the body. Wave fingertips forward and backward a couple of times. (Also used for HAVEN'T and NOT YET.)

8. EARLY: (a) (Gallaudet version) Left hand in Open-hand, Fingers-closed position, palm to floor. Right hand in Touch position. Touch tip of middle finger (other fingers remain extended) of right hand to back of left wrist, then bring heel of right hand against back of left wrist quickly, the right hand's fingers relaxing to a loose C-hand or sloppy A-hand configuration.

   (b) (Illinois version) Touch tip of right index finger to nose (palm to self), then, with palm still facing self, lower hand quickly, ending with hand in Y-hand position (or NOW sign, made with one hand), palm to self.

9. FINISH: (a) FINISHED, ALREADY: 5-hand position, palm to body. Twist wrist quickly so palm faces forward.

   (b) END: Left hand in B-hand position, palm to body, fingertips to right. Right hand in Open-hand, Fingers-closed position, palm to floor. Run palm of right hand along index finger edge of left hand to fingertips, then turn right hand to palm left and run palm across fingertips of left hand. (Denotes a "chopping off" of something.) Also means ALREADY HAVE or HAVE in some contexts. Often abbreviated to just the last, "chopping off" part of the sign when used as HAVE.

10. GROW, SPRING: Both hands in And-hand position. Left hand palm to right, fingertips to right. Push right hand through left hand from bottom (little finger side) upward, fingers of right hand opening as they come out at the top. (For SPRING, repeat this once, quickly.)

11. SUMMER: Right hand in X-hand position, palm to floor, knuckles to left. Draw across forehead from left to right (denotes wiping sweat off brow).

12. AUTUMN, FALL: Left hand and arm in NOON position. Right hand in B-hand position, palm to floor, fingertips to left. Bring index edge of right hand against elbow of left arm in two short, chopping "blows". (Denotes the slashing of trees in the fall for the maple sap.)

13. WINTER, COLD: Both hands in S-hand position, palms toward each other. Shake hands a couple of times to denote shivers from the cold.

14. OTHER: Exactly the reverse of [illegible]. Palm to floor, then to self.

15. EAT, ATE, FOOD: Right hand in And-hand position, palm to self. Bring fingertips to lips.

16. DRINK: Right hand in C-hand position, palm to left and knuckles pointing forward -- (as if holding a glass). Bring thumb to mouth and tilt hand as if tilting glass of water when drinking.

17. BREAKFAST: Sign EAT, then MORNING.

18. LUNCH: Sign EAT, then NOON.

19. DINNER: Sign EAT, then NIGHT.

20. WON'T, REFUSE: Right hand in A-hand position, palm to left and knuckles toward ceiling. Move hand backward abruptly until thumb bumps against shoulder. (Also means WOULDN'T.)

21. WIN: Sign GET, then raise hand as if to wave a flag with right hand -- pretend you are holding a small pennant and whirling it.

22. LOSE (a game): Sign STAND (V fingertips of right hand "standing" on palm of left Open-hand, Fingers-closed), then "fall" (bring heel of right V-hand down to palm of left hand).

23. LOSE (something): Both hands in Right-angle hand position, palms to self and fingertips to self. Touch backs of both sets of fingernails together, then move fingers downward, separating hands and opening fingers to spread position, fingertips to floor and palms facing each other.

24. COLOR: Right hand in Index-hand position, palm to self and fingertip pointing to ceiling. Touch fingertip to chin, then open hand to 5-hand position and wave fingers in front of chin (waggle them), palm to self.

25. RED: Right hand in Index-hand position, palm to self and fingertip to ceiling. Draw fingertip down chin a couple of times. (Derived from pointing to women's red lips.)

26. YELLOW: Right hand in Y-hand position. Turn hand from palm inward to palm outward several times, with a slight downward "dip" each time.

27. BLUE: Right hand in B-hand position. Turn hand palm inward then palm outward a couple of times, with fingertips "dipping" slightly each time.

28. GREEN: Right hand in G-hand position. Shake hand from palm inward to palm outward a couple of times.

29. PURPLE: Right hand in P-hand position. Follow above directions for shaking hand.

30. BLACK: Right hand in Right-angle Index hand, palm to left. Draw thumb edge of index finger across forehead.

31. PINK: Right hand in P-hand position, palm to self. Touch second finger of P to chin and draw downward in inch or so on the chin.

32. WHITE: Right hand in 5-hand position. Place hand against center of chest, then draw it forward, closing hand to And-hand position a few inches in front of chest.

33. BROWN: Right hand in B-hand position, palm forward and fingertips to ceiling. Place thumb edge of index finger against cheekbone and draw whole hand downward to jaw line.

34. GRAY: Both hands in 5-hand position, palms to self and fingertips pointing to each other. Brush fingertips of each hand back and forth against fingertips of other hand.

35. SILVER: Sign WHITE, then MONEY.

36. GOLD: Touch index finger of right hand to ear lobe, then sign YELLOW. (Denotes the gold of earrings.)

# HOMEWORK ASSIGNMENT

## Lesson 9

## "Cloze" Sentences

Words for which signs will be taught in Lesson 10

1. Just (exactly)
2. Much (b)
3. Care (love)
4. Try
5. Hide
6. Ought
7. Haven't
8. So
9. Or
10. Heart
11. Prayer
12. Church
13. Temple
14. Some (indefinite)
15. Some (part of)
16. Way
17. Show (demonstrate)
18. Show (movie)
19. Show (play)
20. Swear (vow)
21. Let
22. Happen
23. Feel
24. Hate
25. Eager
26. Stubborn
27. Bother
28. Between
29. Interrupt
30. Silly
31. Misunderstand
32. Complain
33. Look for (seek)
34. Touch
35. Feel hurt
36. Feel depressed
37. Excite, thrill
38. Sensitive, sensitivity

1. Circle the words you have been assigned to write sentences for.

2. Write sentences on separate sheet and turn it into instructor at beginning of the next class session.

## NOTES

Signs taught in Lesson 9:

1. Fast
2. Money
3. Buy
4. Shopping
5. Both
6. Quit
7. Late
8. Early
9. Finish
10. Grow, Spring
11. Summer
12. Autumn, Fall
13. Winter, cold
14. Any
15. Other
16. Anything
17. Eat, ate, food
18. Drink
19. Breakfast
20. Lunch
21. Dinner
22. Won't, refuse
23. Win
24. Lose (a game)
25. Lose (something)
26. Color
27. Red
28. Yellow
29. Blue
30. Green
31. Purple
32. Black
33. Pink
34. White
35. Gray
36. Brown
37. Silver
38. Gold

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor, if any):

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 9

## "BREATHER" SESSION NOTES

New signs learned:

Other notes:

## Lesson 10

### YOU'LL NEVER KNOW

You'll never know
Just how much I love you
You'll never know
Just how much I care

And if I tried
I still couldn't hide
My love for you

You ought to know
For haven't I told you so
A million or more times

You went away
And my heart went with you
I say your name
In my every prayer

If there is some other way
To prove that I love you
I swear I don't know how

You'll never know
If you don't know now.

## WORD DESCRIPTIONS OF SIGNS IN LESSON 10 VOCABULARY

1. JUST (exactly): Both hands in 20-hand position. Left hand palm to ceiling, knuckles forward. Right hand palm to floor, knuckles forward. Place fingertips of 20-fingers of right hand precisely on fingertips of left 20-hand.

2. MUCH: In poetic usage, this is signed like LARGE or BIG, with hands in Cupped-hand position instead of L-hand position.

3. CARE: In poetic usage, this is signed like one variation of SELFISH, the description of which follows: Right hand in C-hand position, palm to self. Place fingertips on chin (knuckles to ceiling), then close hand to S-hand position, keeping hand close to chin.

4. TRY: Both hands in A-hand or T-hand position, palm to self, thumbs to ceiling. Move hands forward in a down and up movement, turning hands to palm forward position.

5. HIDE: Left hand in Cupped-hand position, palm to floor, fingertips pointing to right front. Right hand in A-hand position, palm to left, knuckles pointing to left front. Touch right thumbnail to lips then move it forward and under left cupped hand, ending up with right hand "hidden" under left palm -- or, in other words, left hand covering right hand, right thumb touching left palm.

6. OUGHT: Sign MUST, NECESSARY, etc.

7. HAVEN'T: Sign LATE.

8. SO: Sign THAT (poetic license!).

9. OR: Left hand in L-hand position, palm facing body and index fingertip pointing to right front. Right hand in Index-hand position, palm to floor. Touch right fingertip (index finger) to left thumb then to left index fingertip.

10. HEART: Both hands in Index-hand position, palms to self. Touch both left and right fingertips to left chest and trace a heart, left fingertip tracing the left side of the heart and the right fingertip tracing the right side of the heart.

11. PRAYER: Natural sign. Place hands palm to palm in a praying gesture.

12. CHURCH: Left hand in Open-hand, Fingers-closed position, fingertips to right front and palm to floor. Right hand in C-hand position, palm forward. Place thumb joint against back of left palm. Repeat once.

13. TEMPLE: Same as CHURCH, but T-hand position instead of C-hand position is used.

14. SOME: In poetic usage, one should use the sign for SOMETHING or in other words, the same sign as "A body" in "Comin' Thru the Rye."

15. SOME: (As in, "Some people just can't see dirt.") Both hands in Open-hand, Fingers-closed position. Left hand palm to body, fingertips to right front. Place heel edge of right hand (pinkie edge), palm to left and fingertips pointing to left front, against left palm and draw it downward until edge of right little finger is in center of left palm.

16. WAY: Similar to LET, except that the forward motion of the hands is more pronounced and extends farther from the body.

17. SHOW (demonstrate): Left hand in Open-hand, Fingers-closed position, palm forward and fingertips to ceiling. Right hand in Index-hand position, palm to self. Place right fingertip in center of left palm, then move both hands forward a few inches.

18. SHOW (movie): Both hands in 5-hand position. Left hand palm to body, fingertips to right. Right hand palm facing left hand palm, fingertips to ceiling. Without touching hands, flicker the right hand back and forth across the left hand.

19. SHOW (play or drama): Both hands in A-hand position, palms forward and knuckles to ceiling. Raising both hands to shoulder level, move them alternately in and out in short, circular movements.

20. SWEAR (vow): Place right Index-hand fingertip to mouth, then move right hand forward and to the right, opening it to Open-hand, Finger-closed position, with palm facing outward and fingertips to ceiling -- sort of like natural sign for HALT.

21. LET: Both hands in Open-hand, Fingers-closed position, palms facing each other and separated several inches. Push both hands forward several inches in a down and up motion (similar to WHEN (during) sign). You can also use L-hands for this sign.

22. HAPPEN: Both hands in Index-hand position, palms to ceiling (or to each other), fingertips pointing forward. Rotate both hands to palm to the floor position, lowering them as you do so, and bringing them closer together. (You may encounter a situation wherein a deaf person, with a challenging expression on his face will say -- "HAPPEN, HAPPEN." This is a deaf idiom which means -- "What if . . . ." In other words, what if something should go wrong, or just in case . . . .)

23. FEEL: Right hand in 5-hand position, with middle finger bent slightly toward palm. Place fingertip of middle finger against upper chest and draw upward a few inches.

24. FEEL HURT (emotionally): Sign FEEL, then flick hand outward (keeping hand in FEEL position, fingerwise) as if shaking a drop of water off your middle finger.

25. DEPRESSED, DISCOURAGED: Sign FEEL, but after hand has risen upward on chest, run it lightly back downward nearly to the waistline.

26. EXCITED: With both hands, sign FEEL, but bring both hands upward and off the chest completely. A variation of this is to have the hands alternate while doing this. This usually means EXCITING. Can also be used to mean THRILL.

27. TOUCH: Right hand in FEEL position, but instead of touching chest, middle finger touches back of left palm.

28. HATE: Both hands in 8-hand position, palms forward, fingertips to ceiling. Open hands to 5-hand position quickly, moving them forward abruptly.

29. EAGER, ZEALOUS: Both hands in Open-hand, Fingers-closed position, fingertips forward. Place palms together and rub them back and forth.

30. STUBBORN: Right hand in B-hand position, palm forward and fingertips to ceiling. Place thumb-edge of hand against forehead, and keeping it there, bend hand to Right-angle hand position. Or you can place your thumb against your temple while doing this.

31. BETWEEN: Left hand in Open-hand, Fingers-closed position with thumb extended, palm to right self, fingertips pointing to right front. Right hand in B-hand position, palm to left and fingertips to left front. Place little finger edge of right hand between thumb and index finger of left hand and rock hand (right hand) back and forth from left to right and back again.

32. BOTHER: Hands in same position as for BETWEEN, but instead of rocking right hand back and forth, hit left palm against membrane between thumb and index finger of left palm with little finger edge of right hand a couple of times.

33. INTERRUPT: Hands in same position as for above, but hit little finger edge of right hand ONCE against base of left thumb (on membrane of thumb of left hand).

34. SILLY: Right hand in Y-hand position, palm to self. Brush thumb several times against side of nose. Also means FOOLISH.

35. MISUNDERSTAND: Right hand in V-hand position, palm to self and fingertips to ceiling. Touch fingertips of V to forehead (balls of the fingertips), then turn hand to palm outward and touch fingernails of V to the same place on the forehead.

36. COMPLAIN: Right hand in Clawed-hand position, palm to self. Touch fingertips to chest (thumb, too) a couple of times.

37. SEEK, LOOK FOR: Right hand in C-hand position, palm to left. Describe circle in front of eyes. (Denotes the looking for something through a telescope.)

38. SENSITIVE, SENSITIVITY: (a) Touch middle fingertip of right Touch-hand to left chest (above heart) twice.

(b) Touch middle fingertip of right Touch-hand to back of left hand (actually, sign TOUCH twice).

# HOMEWORK ASSIGNMENT

## Lesson 10

## "Cloze" Sentences

Words for which signs will be taught in Lesson 11

1. First, second, etc.
2. 10th, 11th, etc.
3. Last
4. Finally
5. Young
6. New
7. Next
8. Give (formal)
9. Give (slang)
10. Full
11. Enough
12. Empty, naked, bare
13. Hot
14. Bald
15. Mind going blank
16. Warm
17. Cool
18. Hold
19. Hurt
20. Enter (into)
21. Kind (kindly)
22. Kind (type)
23. Mean (unkind)
24. Mean (intend)
25. Laugh
26. Hard, difficult
27. Sunny (personality)

1. Circle the words you have been assigned to write sentences for.

2. Write sentences on separate sheet and turn it into instructor at beginning of the next class session.

## NOTES

Signs taught in Lesson 10:

1. Just (exactly)
2. Much (b)
3. Care (love)
4. Try
5. Hide
6. Ought
7. Haven't
8. So
9. Or
10. Heart
11. Prayer
12. Church
13. Temple
14. Some (indefinite)
15. Some (part of)
16. Way
17. Show (demonstrate)
18. Show (movie)
19. Show (play)
20. Swear (vow)
21. Let
22. Happen
23. Feel
24. Hate
25. Eager
26. Stubborn
27. Bother
28. Between
29. Interrupt
30. Silly
31. Misunderstand
32. Complain
33. Look for (seek)
34. Touch
35. Feel hurt
36. Feel depressed
37. Excite, thrill

Additional signs learned in class, or additional uages of above signs:

Other notes (including additional homework assigned by instructor, if any):

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 10

# PART II, INTERMEDIATE SECTION

# THE IDIOMATIC LANGUAGE OF SIGNS

## INTERMEDIATE SECTION

At this point, the student who has successfully mastered the material in the first section of this manual may begin to consider himself no longer a beginner in Manual Communication, but an intermediate student. From this point onward, increasing emphasis in the course will be placed upon the idiomatic language of signs, rather than the language of signs as a pictographical representation of the English language. This, in essence, means that the student will begin to learn to use the language of signs the way deaf people themselves use it, with all the grammatical idiosyncracies, dialectical peculiarities, and idiomatic expressions which make the language of signs unique and picturesque.

Because the student who has reached the intermediate stage of his learning is assumed to have developed considerable facility at remembering signs with less repetition and reinforcement than was necessary during the beginning stage of his learning, fewer word-descriptions are provided in this section than was the case in the beginning section. This does not mean that there will be fewer new signs to learn. Quite the contrary, in fact, for the student will be increasing his vocabulary of signs at a far faster rate than ever before. The difference lies in that the student will be given a tremendous number of "extra" signs to learn, signs which will be taught as the need arises in the course of learning how to paraphrase, define, and transliterate idioms in English into the idiomatic language of signs and the reverse. Since the classroom dynamics will be such that the instructor will increasingly be permitting classroom discussions to dictate much of the material for which he will teach the signs, it is not possible to furnish word-descriptions for every sign which could conceivably be learned as a result of such discussions. Therefore, only a bare framework of signs is provided in each lesson hencetoforth in the way of word-descriptions upon which the instructor and the students can build a much larger vocabulary of signs during any given lesson. This means that the burden of remembering the extra signs is placed upon the student's own shoulders, for he will have the "crutch" of the word-descriptions to rely upon in the event he forgets a sign. He should, therefore, make every effort to immediately use the new, extra signs a sufficient number of times so that they will become a part of his repertoire and not be forgotten.

From this point onward, also, Practice Sentences are not provided, but a blank page has been provided upon which the student can compose his own, as well as use for notes about signs learned in class and ways in which they are used.

Note: The student will find extremely helpful the booklet by Madsen (Bibliography) which expands on many of the concepts outlined in this section. It is recommended that this booklet be purchased and used as a supplementary textbook along with the present workbook.

## Lesson 11

## EXCERPTS FROM: CONCEPT ANALYSIS OF THE IDIOMATIC LANGUAGE OF SIGNS[1]

### INTRODUCTION

A student who has completed one or two semesters of training in the language of signs and fingerspelling and sets out to put his newly acquired skills to use in conversing with deaf people, often finds himself in the position of a foreigner with a limited command of English attempting to follow rapid, dialectical and idiomatic English as spoken by the native American. It is understandable that such a student often feels lost, and begins to doubt his own ability as well as the comprehensiveness of the material his instructor used to train him. One factor often overlooked by the student in his confusion is that it isn't usually his vocabulary of signs which is at fault, for when one stops to consider, one will usually recognize that many or most of the signs used by deaf people are understood by the student by the time he has had at least two semesters of training. It is the way in which the signs are put together -- the way they are used -- which baffles the student and prevents his comprehension of what is being said. Just as the English language has its idioms and local dialectical variations which baffle and confuse a foreigner trying to apply classroom-acquired knowledge of formal English to the rapid conversational exchange of words among ordinary Americans, the language of signs also has its idioms, figures of "speech", local dialects, subtleties of mood and implication, and its "rules". Until the student has mastered this idiomatic sign language, he cannot claim to have mastered the art of communicating with deaf people however adept he may become at the formal language of signs as a pictographical approximation of English. Nor will he be able to fully appreciate the amazing versatility of the language of signs, in which a wide range of emotions, meaning, and information can be conveyed by a few signed and fingerspelled words -- which may or may not bear any resemblance to the English language in grammatical structure or syntax.

Complicating the student's attempts to make himself understood in the language of signs is the well-recognized fact that the majority of deaf people today have had little exposure to, and therefore scant understanding of the idioms of the English language itself. When the student signs and fingerspells in the formal language of signs a common idiom such as "He is a deadbeat", the deaf person to whom this is said may either not understand at all -- or misinterpret the statement to mean "he was beaten dead" or "he should be beaten to death" -- or, if he is slightly more sophisticated, languagewise, "he is dead beat (tired)". Only the highly verbal, well-educated deaf person would understand that the student was telling him that a certain man was a chronic non-payer of his debts. By the same token, a deaf person might say to the student in the course of a conversation "Think self". The unwary student might assume that this inexplicable combination of signs meant that he was being asked to think of himself, or asked what he thought, or that the deaf person was saying that he considered the student to be at fault for something, etc. Only the student who has become aware of the idiosyncracies of the idiomatic language of signs would (if he had not encountered that particular expression before) be able to figure out that he was being told to use his own judgment, to suit himself, to make up his own mind, or to draw his own conclusions about something.

---

[1] Babbini, Barbara E. Unpublished workbook for intermediate advanced students. Institute for Research on Exceptional Children, University of Illinois, Urbana, Illinois, 1970.

Another facet of the language of signs is that one sign can be used for many different words depending upon the context of what is being said. If the concept in a word for which no sign exists is similar in meaning to one for which a sign exists, that sign is often used for the word without a sign. Examples of this are the words OUGHT TO, HAVE TO, SHOULD, NECESSARY, MUST -- all of which have the common denominator of implied need, need to act, or need to conform to certain standards, and all of which are indicated by the single sign for NEED. On the other hand, there are also words for which the signs change according to the concept being expressed. One does not use the same sign for TRAIN when one speaks of a railroad train, for example, that one would use when speaking of training one's dog.

Along with the conceptual factors there are changes or differences in meaning lent by emphasis or lack of it, by nodding or shaking of the head, by the facial expression assumed by the speaker. For instance, the words "You will" can, depending upon the emphasis placed upon the signs, change from the question "You will?" to "YOU will?" or from a simple confirmation-seeking question to scathing sarcasm. Or, it can change from "You will (pass that exam, I'm sure)" to "You WILL (or I'll spank the pants offa you)" -- all by varying the facial expression and the amount of emphasis placed upon the individual words separately or as a unit. Or, the positive statement "You understand" can be changed to the negative "You (don't) understand" by the speaker's shaking his head -- or to a question by raising the eyebrows with a questioning look.

There are several words, also, which are used by themselves to transmit a complete sentence -- the meaning of which changes subtly according to the facial expression and amount of emphasis used. To exemplify this, the word FOR can be used to indicate "What for?" or "Oh heck, what do I have to do that for?", or "Why in the name of Heaven did you do that?" If one notes that "idea", "why", "yes" and "no" can also be varied in this way when used as single sign responses, one begins to appreciate the importance of emphasis and facial expression to the meaning of what is being said.

Directionality -- or the direction in which the sign is made -- is also important to meaning. A single sign response such as "no", made with the fingertips pointing toward one means that the speaker himself has been or will be refused something, whereas if it is made with the fingertips pointing toward the listener, it means the listener has been or will be refused something. And, furthermore, when the fingertips point neither at the speaker nor the listener, but in some generalized direction away from the speaker, it means that somebody has or is going to say "no" to something.

Since most students in classes in the language of signs are those with normal hearing, of interest also are homonymns (words that sound alike, but are spelled different) and homorphemes (words that look alike, but sound different). For the student who aspires to become an interpreter for deaf people, these words can be a trap into which he, in common with even veteran interpreters, can oftimes fall. TO, TWO and TOO all sound alike -- but are signed quite differently, as are THERE, THEIR and THEY'RE. Also commonly missigned are HER (possessive pronoun, as in "her coat") and HER (object, as in "I told her"), which both sound alike and are spelled alike, but which have different signs which are often confused.

Finally, there is the growing emphasis on "new" signs, some of which have rapidly been accepted and put into use by both the deaf people themselves and those who work or associate with them. Among those granted almost immediate acceptance and utilized are the first-letter signs in which the first letter of the word being signed is incorporated into the "old" sign. Examples of this are TRY, RESPONSIBILITY, PLACE, LIVE, FAMILY, FREE, MEAN (in the sense of meaning), USE, SITUATION -- all of which have "old" signs to which the first letter of each of the words has been added. Other "new" signs have been less successful in gaining acceptance, probably because of limited possibilities of their being used in daily conversation among deaf people not involved in educational programs, or, in some cases, because the "new" sign bears little resemblance to an "old" sign it is designed to replace or supplant, and because the "new" sign cannot be used with as much versatility as the "old" one could. A few of the "new" signs have partially succeeded in replacing "old" signs, however, particularly in the conjugations of the verb TO BE. The "old" language of signs had but one sign for all of the conjugations -- AM, ARE, IS, BE, etc., were all denoted by the same index-finger sign -- whereas the "new" language of signs provides different alphabet letters for each in combination with the "old" sign movement and direction. The student, therefore, may find himself encountering both "old" and "new" signs as well as variations in idiom, dialect, facial expressions, emphasis -- and individual idiosyncracies in style of performing any given sign, as well as in fingerspelling.

The examples which follow are designed to give the student in Manual Communication a start toward learning the patterns of grammatical structure in the language of signs, particularly those which differ from the structure of the English language. The examples given are by no means exhaustive, nor are the suggested substitute ways of signing the example sentences the only ways to express the concepts in the example sentences. In every case, attempts were made to provide the most common method of translating the concept in the sentence, but there will be regional variations as well as additional ways of transmitting the concept in idiomatic sign language which space limitations precluded the descriptions of. The instructor in a class in Manual Communication or interpreting for deaf people can probably give examples of further ways to paraphrase or interpret the example sentences in this manual.

It is hoped, however, that the students and the instructor will use this material primarily to build upon, to increase their awareness of the complexities of the idiomatic language of signs, and to further the development of their ability to identify and interpret other idiosyncracies not illustrated herein.

Note: A limited number of copies of the full booklet on Concept Analysis of the Idiomatic Language of Signs is available upon request from the author. However, the Madsen booklet previously mentioned is recommended.

## EXAMPLES OF TRANSLATIONS OF COMMONLY USED SENTENCES INTO IDIOMATIC SIGN LANGUAGE

In the examples below, the multiple conceptual meanings of a given word are illustrated in sentences commonly used by people with normal hearing. Immediately beneath each sentence is given the "translation" into idiomatic sign language of the concept of the word as implicit in the context of the sample sentence. In other words, what the word means in the sentence context is translated into idiomatic sign language best understood by the majority of deaf people today. Students should take notes on other ways of translating the given sample sentences into idiomatic sign language which their instructor may be able to show them.

### ABOUT

1. I was just about ready to give up.

   almost

2. He abruptly faced about and marched off.

   pantomime turning abruptly, using two Index hands

3. He lives about a mile from me.

   about

4. I lost my earring somewhere about here.

   around or area

5. She is finally up and about again after that long illness.

   around or associating

Others:

## LIGHT

1. Will you light the fire for me, please?

   pantomime striking a match and putting it to something
   or "start"

2. Turn out the lights, please.

   pantomime lights going off

3. She was wearing a coat that was too light and almost froze.

   light-weight sign

4. She made light of the situation.

   fun, or "think easy"

5. She had on a light blue dress.

   use sign for light (as opposed to dark)

6. There isn't enough light in here.

   brightness

7. I ate a light lunch.

   light-weight

8. I slept very lightly last night.

   light-weight

9. The medicine made me very light-headed.

   dizzy

10. The birds light on trees.

    pantomime birds perching on twigs

11. Teacher seems to feel light-hearted tonight.

    happy or light-weight feel (touching heart)

12. The light finally dawned upon me. (idiom)

rephrase to: "It finally think appear to me." (FINALLY is signed like LAST)

13. Homer really was lit at the party last night.

drunk

14. The house was all lit up when we got home.

pantomime, with both hands, many overhead lights going on.

Note: There are many more ways to sign LIGHT, all having to do with direction in which the light shines -- i.e. in the face, headlights of a car shining forward, a flashlight wavering around, sunlight, spotlights, etc., all or most of which are signed with the same basic "light going on" sign in which the hands begin the sign in And-hand position and open to Open-and hand position. The direction, position and use of one or two hands will determine what kind of light is being talked about, as well as which of the many LIGHT signs you should use. In addition, there are the GLOW signs to further describe kinds of light -- sunrise light, sunset light, firelight, twinkling lights of a city or town in the distance, etc.

Others:

## LIKE

1. I like pie, especially cherry pie.

   like (opposite of dislike)

2. It looks like rain.

   seems going to

3. You look like your mother.

   face same

4. That is a likely story.

   Put an "Oh sure" expression on your face then say
   "That is a true ? story."

5. If you like ----.

   like want

6. He is like his father in that.

   same (using Y-hand sign for SAME)

Others:

## APPEAR

1. She appears to be a nice person.

    seems

2. He appeared before the judge to answer the charges.

    confronted, faced

3. A hole appeared in the face of the dam.

    appeared in front

4. Apparently he was mistaken about that.

    seems

Others:

## BEAT

1. She was beating the cake batter when I arrived.

    pantomime holding a bowl and beating batter with a spoon

2. The cop walked his lonely beat.

    rephrase to: The cop, alone, back and forth, streets empty.

3. My heart beat in time with the beat of the music.

   rephrase to: My heart (pantomime beat of heart by fist on chest) same as music (pantomime index finger to ear, then "conduct" orchestra using index fingers as baton.)

4. The Dodgers beat the Cardinals last night.

   defeated

5. He beat up his wife last night.

   pantomime: With index finger upheld, beat it with the other fist, using back-and-forth sidewise motion

6. He beat the drums vigorously.

   pantomime beating drum with heavy, exaggerated gestures

7. He is a deadbeat.

   rephrase to: He always avoids (evades) paying.

8. He beat his head against the wall.

   pantomime: Touch your forehead, then smack your fist against the other palm repeatedly.

9. They beat back the charge of the opposing team.

   defend, push back

10. Boy, am I beat!

    a. slang sign for DEAD
    b. exaggerated sign for TIRED
    c. pantomime, with index fingers, the legs stretched out in front of you in exhaustion

11. The world will beat a path to your door if -----.

    pantomime, with wiggling 4-hands, people lining up and swarming forward

Others:

Others:

CARE

1. He really cares for her.

   a. loves
   b. cherishes (using fist to chin sign for SELFISH)
   c. fingerspell CARES

2. I don't care much for that kind of a person.

   rephrase to: That kind of a person I don't like very much
   or use exaggerated sign for COW (using Y-hand)

3. I don't care what you do about it.

   don't care

4. Take care of yourself.

   careful or keep keep

5. We left our dog in the care of our neighbors.

   supervise or rephrase to: We left our dog home, neighbors will keep keep.

6. Don't let me burden you with my cares.

   troubles or problems.

Others:

Others:

## MAKES GOOD

1. He makes good money.

He earns good money.

2. He made good the loss.

contributed (out of his own pocket) even

3. Rock Hudson made good as an actor.

succeeded

4. My mother makes good pies.

cooks good

5. We made good time on the road.

made good speed

Others:

Others:

## DRAW

1. He drew a sketch of the old man.

   draw

2. The horse drew the cart through the streets.

   pulled

3. Flowers draw bees to themselves.

   attract

4. Draw your own conclusions about that.

   Think-self (idiomatic usage) or decide for yourself (more formal)

5. She drew a pail of water from the well.

   pantomime pulling a bucket of water from a well

6. She drew $10 from the bank.

   took out

7. The game ended in a draw.

   tie, even

Others:

Others:

## PUT ON, TAKE OFF

1. Put on your coat (hat, sweater, pants, shoes, etc.).

   Take off your coat (hat, sweater, pants, shoes, etc.).

      pantomime to suit the thing being put on -- or taken off

2. He isn't really hurt, he's just putting on.

      pretending

3. He did a take-off of the President.

      copied (do this with impish, waggish expression)

4. The car took off like it was jet-propelled.

      using 3-hand, pantomime car shooting off fast

5. He was taken off the list.

      deleted (from)

6. Leona was taken off to be spanked.

      pantomime grabbing a child by the collar and marching her off

7. I took my case off the agenda.

      use opposite of FILED -- UNFILED

8. The airplane took off like a homesick angel.

pantomime airplane taking off and climbing sharply

9. Put it on the table.

sign literally

Others:

## RUN

1. I wonder who will run for President in the next election.

volunteer-compete

2. She has a run in her stocking.

pantomime run spurting up the stocking-clad leg

3. He hit a home-run yesterday.

fingerspell H-R, with the hand going from center-front at the H and out about 18 inches to the right at the R

4. The train runs between Los Angeles and San Francisco.

back and forth

5. He was run in for drunk driving.

rephrase to "Policeman caught, put, jail for drunk driving."

6. He was run over by the car.

   pantomime car (3-hand) bumping over an object in the street

7. Did you run into the wall?

   pantomime, with index hand, someone banging into the wall and bouncing off of it. The wall is indicated with open-hand.

8. She ran an ad in the paper, hoping to sell her car.

   filed

9. Did he run down this street?

   run

10. Boy, have I ever had a run of bad luck!

    rephrase to: Since (lately), everything happens, happens, happens, bad.

11. Did you run into Mary at the store?

    happen bump into (meet)

12. He runs a turret lathe.

    works on

13. He runs a machine shop.

    manages

14. Don't run down your friends.

    always criticize, criticize, critize, or (using thumbs-down sign) always put down, put down, put down

15. We ran out of gas on the freeway.

    use up (all gone)

16. The horse ran out of the money.

    didn't win any of

17. My shoes are run over at the heels.

    rephrase to: My shoe heels are (pantomime feet slanting sideways and back because of run over heels)

18. The cashier ran off with the money from the play.

    stole disappear away

19. He left the motor running in his car.

    a. pantomime, with index finger, the fan of the car circling
    b. pantomime, with a similar sign to both hands playing a clarinet, the valves of a car lifting and closing (slang version)
    c. make sign for machine rapidly several times

20. Children love to watch trains running by on their trips.

    pantomime train driveshaft in operation

21. The trains are not running today.

    rephrase to: No (none) trains back and forth today

22. You left the water running in the sink.

    use 4-hand to pantomime water flowing from faucet

23. I caught several fish in that run.

    use sign for crowds flocking to a place

24. Run the clothes through the washing machine again.

    put

25. I got a royal runaround from him.

    rephrase to: He evaded, evaded, evaded, won't tell straight.

26. The ship ran aground in the fog.

    pantomime, with 3-hand, a ship going up on ground, then add STUCK

27. He ran amok and killed 15 people.

    became crazy

28. The warden ran them off the property.

chased

29. Pat ran up a big bill at that store.

piled up

30. Don't run across the street without checking for cars.

Don't run across street without first look, look for cars.

31. I happened to run across this article the other day.

happen find

32. She ran on and on about her troubles.

talked, talked, monotonous

33. He was the runner-up in the 100-yard dash.

fingerspell or rephrase to: He came in 2nd . . . or 3rd, etc.

34. Lew is sort of run-down in health at present.

breakdown. This is the "roof-collapsing" sign

35. The ice cream melted and ran all over the table.

spread

36. The cold made my nose run.

snivel (4-hand to nose to show dripping from nose)

37. They gave us the run of the house while they were away.

freedom their house

38. It was just the common, run of the mill sort of thing.

often, every day (daily)

39. The heat made her make-up run.

spread, (smear) all over her face

40. He runs arms for the rebels in Cuba.

secret smuggles guns

41. We ran short of money on our trip.

almost use up

42. Can you run off another 10 copies for us?

pantomime cranking handle of mimeograph machine or use inverted "copy" sign and repeat a couple of times (for Xerox copies, e.g.)

43. His wife ran off with another man.

disappear stole away or gone (use emphasis when making the signs).

44. Let's run through Act 3 again.

try or try again or all over again

45. We're running "run" into the ground.

rephrase to: We are beating on "run" too much.

46. My daughters run through a couple pairs of shoes each a month.

wear out

47. They have a running battle going.

rephrase to: They since continue fight, fight, fight.

Others:

## WORD DESCRIPTIONS OF SIGNS IN LESSON 11 VOCABULARY

1. FIRST, SECOND, THIRD, etc.: Place hand in 1, 2, 3, (etc.) hand position, palm outward, then turn quickly to palm inward sharply.

2. TENTH, ELEVENTH, etc.: Sign the number, then follow with rapidly finger-spelled TH.

3. LAST: Both hands in I-hand position, little fingers pointing forward, and palms both facing halfway between self and each other. Left hand remains stationary. Right hand moves from slightly above left hand to slightly below, right little finger striking left little finger as it passes. (Almost like CAN'T, only the little fingers are used instead of index fingers as in CAN'T.)

4. FINALLY: Signed similar to LAST. However, the sign begins with the hands about a foot apart. Both "pinkies" describe a circular, downward arc, then upward, coming together in LAST. A variation of this is: the left hand remains stationary while the right hand describes the aforementioned arc then LAST.

5. YOUNG: Both hands in Right-angle hand position. Place fingertips against upper chest, palms to body and knuckles facing each other. Brush both hands upward a few inches. Repeat once or twice. Be careful not to "claw" hands, as this will denote MONKEY, instead of YOUNG.

6. NEW: Both hands in Cupped-hand position, palms facing body. Left hand with fingertips to the right. Left hand remains stationary. Right hand, fingertips to ceiling. Move right hand upward, brushing back of right hand against palm of the left hand from little-finger edge of left hand toward index-finger edge.

7. NEXT: Both hands in Cupped-hand or Right-angle hand position. Both palms toward body, left fingertips pointing to right and right fingertips pointing to left. Place back of right hand between left hand and body, then raise it over left hand and place it against the back of left hand, right palm against back of left hand. (There are several variations of this.)

8. GIVE: (a) Both hands in And-hand position, palms and fingertips facing each other. Move both hands forward as if handing something to someone, hands remaining in And-hand position. For GIVE ME or GAVE ME, reverse directions hands move, that is, start the sign with the hands away from the body and bring them back toward self.

(b) With right hand in X-hand position, palm to left, knuckles to ceiling, move hand forward, turning knuckle to forward position. Palm remains facing left.

9. FULL: Left hand in S-hand position, palm to the right and knuckles facing forward. Right hand in Open-hand, Fingers-closed position, palm to floor and fingertips to left-front. Draw right palm across left fist (top edge) from right to left.

10. ENOUGH: Exactly as in FULL, except that palm of right hand is drawn across top of left fist from left to right twice.

11. EMPTY: Left hand in Open-hand, Fingers-closed position, palm to floor and fingertips to right front. Right hand in 5-hand position with middle finger bent slightly toward palm. Right hand palm to floor, fingertips pointing to left-front. Draw middle fingertip of right hand across back of left hand from wrist to knuckles.

12. BALD: Like EMPTY, except middle finger of right hand traces a path from center of forehead to center of back of head.

13. MIND GOING BLANK: Like BALD, above, except that middle finger traces a line across forehead above eyebrows from temple to temple.

14. HOT: Right hand in C-hand position, palm to body. Place fingertips against chin, then snap hand to palm outward (or to floor) position quickly, as if one had burned one's fingers.

15. COOL, PLEASANT: Both hands in Open-hand, Fingers-closed position, palms toward self and hands positioned on either side of face/jaw (about 12 inches apart). Bending hands at palm, move fingertips up and down in a "fanning" motion (as if fanning yourself with your fingertips).

16. SUNNY (personality): Like COOL, above, except that fingers are rippled alternately instead of moving up and down as a unit.

17. HOLD: Both hands in C-hand position, palms to floor and knuckles facing forward. Close both hands to S-hand position, bringing them back a few inches toward body. (This sign depends upon what you are holding. Pantomime is important here. A rope? A child's hand, a boat -- or what?)

18. HURT: Both hands in Right-angle Index hand position, palms facing each other, knuckles facing front, hands separated by several inches. Bring index fingertips a few inches closer to each other in a sharp, abrupt motion.

19. ENTER, INTO: Left hand in Open-hand, Fingers-closed position, right hand in B-hand position. Both hands palm to floor. Left hand fingertips pointing to right-front, right hand fingertips forward. Left hand remains stationary. Place back of right hand fingers against palm of left hand index-finger edge then move right hand forward and under left palm, keeping back of right hand against left palm. (Not really as complicated as it sounds.)

20. KIND (kindly): Place right index finger (palm to left) against chin, then follow with the following: both hands in Right-angle hand position, palms facing each other, knuckles forward. Circle fingertips of each hand around fingertips of other hand in a clockwise motion.

21. KIND (as in "What kind of ----?"): Fingerspell!

22. MEAN (unkind): Place right Cupped-hand fingertips, palm to body, against chin then close both hands to A-hand position, palms to each other and thumbs on top. Brush knuckles or right hand downward against left hand ONCE. (Second part of this sign is much like EACH or EVERY, but knuckles are brushed downward just once instead of twice.

23. MEAN (intend): Left hand palm upward, Open-hand, Fingers-closed position, fingertips pointing to right front. Right hand in M-hand position with fingers extended. Place fingertips of right hand against palm of left hand, raise them, rotate hand slightly, then place fingertips against palm of left hand again.

24. LAUGH: Like SMILE, only you repeat it once or twice swiftly. There are many variations of this.

25. HARD (difficult): Both hands in V-hand position, but with fingers crooked. Left hand palm downward, knuckles to right-front. Right hand palm to ceiling, knuckles to left-front. Bring right hand down vigorously on top of left hand, knuckles meeting back to back. Can also be signed with both hands in S-hand position, but the "crooked 'V'" is more common.

26. WARM: Right hand in C-hand position, palm to self. Place backs of fingertips against underside of chin, then straighten hand in an upward and outward motion, ending with Open-hand, Fingers-closed position a few inches in front of the mouth.

## Words for which signs will be taught in Lesson 12*

1. Light
2. Dark
3. Live
4. Address
5. Long
6. Short
7. Maybe
8. Only
9. Use
10. Open
11. Close
12. Under
13. Over
14. Put
15. Pull
16. Run
17. Walk
18. Stand
19. Sit
20. Fall (down)

*Many of the words above are signed several different ways, depending upon the meaning of the word in context of the sentence. For this reason, it will be unnecessary to construct Cloze sentences for these particular words. You will find many such sentences in the examples given in the Concept Analysis booklet you will receive along with this list.

## NOTES

Signs taught in Lesson 11:

1. First, second, etc.
2. 10th, 11th, etc.
3. Last
4. Finally
5. Young
6. New
7. Next
8. Give (formal)
9. Give (slang)
10. Full
11. Enough
12. Empty, naked, bare
13. Hot
14. Bald
15. Mind going blank
16. Warm
17. Cool
18. Hold
19. Hurt
20. Enter (into)
21. Kind (kindly)
22. Kind (type)
23. Mean (unkind)
24. Mean (intend)
25. Laugh
26. Hard, difficult
27. Sunny (personality)

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any):

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 11

## WORD DESCRIPTIONS OF SIGNS IN LESSON 12 VOCABULARY

1. LIGHT (as opposed to dark): Both hands in And-hand position, palms facing each other, fingertips facing each other and touching. Move hands upward and outward, separating them and opening them to 5-hand position, palms facing body.

2. DARK: Both hands in Open-hand, Fingers-closed position, palms to body. Hold hands out in front of yourself, at about face level, fingertips to ceiling. Cross hands in front of chest, fingertips of left hand facing right and right hand facing left, palms remaining toward body.

3. LIVE (I live in Podunkville): Can use either one or both hands. Hands can be in either L-hand or A-hand position. Palm to body, thumb toward ceiling. Place hand (or hands) on chest, then brush upward a few inches.

4. ADDRESS: Sign HOME, then LIVE, using A-hand position.

5. LONG: Left hand in Open-hand, Fingers-closed or B-hand position. Palm to floor. Draw right index finger along back of left hand and up the arm as far as you care to go. Distance you draw the finger denotes length -- the shorter, the shorter, etc.

6. SHORT: Both hands in H-hand position -- or rather, sign NAME, then move the right H back and forth along the left H. (Note to teacher: Be sure students don't confuse this with CUT.)

7. MAYBE: Both hands in Open-hand, Fingers-closed position, palms to ceiling and fingertips forward. Move hands up and down in a "balancing" motion. (Also used to indicate MIGHT as in "I might do that".)

8. ONLY: Sign SOMEBODY.

9. USE: Right hand in U-hand position, fingertips to ceiling and palm forward. Move hand in a circular motion, keeping fingertips and palms facing the same way as described. Also used to mean WEAR, as in "I will wear my red dress".

10. OPEN: Both hands in B-hand position, palms forward and fingertips to ceiling. Place index-edges of both hands together, then separate them, rotating hands, palms facing each other position and separated by a few inches. Denotes double doors opening.

11. CLOSE: Reverse of OPEN. Have hands in palm facing each other position, then close them to palms forward, index-edge of hands touching each other.

12. UNDER: Left hand in Open-hand, Fingers-closed position, palm to floor and fingertips to right front. Right hand in A-hand position, palm to left and thumb on top. (Thumb extended, please.) Move right hand under left palm but not touching it.

13. OVER: Both hands in Open-hand, Fingers-closed position, palms to floor, fingertips facing (left to right-front and right to left-front) forwardish. Move right palm above left hand, moving from right to left. Do not touch left hand with right.

14. PUT: Both hands in And-hand position, palms and fingertips forward. Move both hands forward a few inches -- or if you're asking someone to put something on a table, say, push the hands toward the table.

15. PULL: Natural sign. Pretend to grab a rope and pull.

16. RUN: Both hands in L-hand position, palms to floor and index fingers pointing forward, touch thumbs together, then crook index fingers a couple of times. In this case, the index fingers denote the legs. (This is used ONLY for the action verb as in "running to catch a bus". There are 47 different ways to sign RUN.)

17. WALK: Both hands in B-hand position, palms to floor and fingertips forward. Since the hands in this sign denote the feet, walk them forward, moving fingertips from forward position to fingertips-to-floor and back alternately.

18. STAND: Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips forward. Stand the fingertips of right V-hand on palm of left hand.

19. SIT: Both hands in H-hand position, with fingers crooked. Both palms to floor, fingertips of H's facing floor also. Sit the right H on left H.

20. FALL (down): Sign STAND, then rotate right hand quickly to palm upward position, bumping back of right hand against left palm. (Many variations of this though.)

## HOMEWORK ASSIGNMENT

### Lesson 12

### "Cloze" Sentences

Words for which signs will be taught in Lesson 13

1. Start
2. Keys
3. Stop
4. Take
5. Wash
6. Sick
7. Well
8. Weak
9. Feeble-minded
10. Strong
11. Powerful
12. Anyway, doesn't matter
13. Wish, hunger, hungry
14. Desire, yearn
15. Thirsty
16. Vegetables
17. Potatoes
18. Onions
19. Tomatoes
20. Pumpkin
21. Water
22. Watermelon

1. Circle the words you have been assigned to write sentences for.
2. Write sentences on separate sheet and turn into instructor at beginning of next class session.

## NOTES

Signs taught in Lesson 12:

1. Light
2. Dark
3. Live
4. Address
5. Long
6. Short
7. Maybe
8. Only
9. Use
10. Open
11. Close
12. Under
13. Over
14. Put
15. Pull
16. Run
17. Walk
18. Stand
19. Sit
20. Fall (down)

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any):

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 12

## WORD DESCRIPTIONS OF SIGNS IN LESSON 13 VOCABULARY

1. START: Left hand in Open-hand, Fingers-closed position, palm to right and fingertips half-way between forward and toward ceiling. Right hand in Index-hand position, palm to floor. Place tip of right index finger between first and second fingers on left hand, then turn right hand to palm to self position, finger remaining between fingers of left hand. Denotes the turning of an ignition key.

2. KEYS: Signed like START, but uses X-hand position and does not go between fingers of left hand.

3. STOP: Both hands in Open-hand, Fingers-closed position. Left hand palm to ceiling, fingertips to right front. Right hand, palm to left, fingertips forward. Bring right hand sharply down until the little finger edge of right hand hits the center of left palm.

4. TAKE: Put out hand, palm to floor, grasp an imaginary something and bring it close to body.

5. WASH: Natural signs. If you are washing your face -- make a face washing gesture. If washing hands, ditto. If washing clothes, pretend you're using an old washboard. If washing a car, pretend you're washing the roof of the car, etc.

6. SICK: Right hand in 5-hand position. Bend middle finger down toward palm. Touch middle fingertip to forehead and look ill.

7. WELL: (Opposite of sick, not the deep ones.) Both hands in Open-hand, Fingers-closed position. Place hands against chest, then bring them forward, closing hands to fists -- sort of like a little boy does when he wants you to feel his muscles. Only use both hands simultaneously.

8. WEAK: Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips forward. Right hand in Right-angle hand position, palm to floor. Place fingertips of right hand against center of left palm then bend and straighten fingers a couple of times.

9. WEAK IN THE HEAD (FEEBLE-MINDED): Place fingertips of right Right-angle hand against forehead and bend and straighten them like in WEAK.

10. STRONG: Natural sign. Both hands in "feel my muscles" position.

11. POWERFUL: Left hand and arm in "feel my muscles" position, fist clenched, with right hand in Open-hand, Fingers-closed position, draw a big muscle over muscle of left arm.

12. ANYWAY OR "IT DOESN'T MATTER": Left hand in Right-angle hand position, palm and fingertips to ceiling. Right hand in Open-hand, Fingers-closed position. Brush pinkie edge of right hand back and forth across fingertips of left hand, letting the fingertips of left hand flap back and forth as you do this.

13. WISH, HUNGER: Right hand in C-hand position, palm to self, thumb on top. Place fingertips and thumb against upper chest and draw hand downward several inches.

14. DESIRE, YEARN: Sign WISH, using both hands (C-hands) one after the other.

15. THIRSTY: Right hand in Index-hand position, palm to self and fingertip to ceiling. Place fingertip of right hand against upper part of throat and draw it downward a few inches.

16. VEGETABLES: Spell VEG.

17. POTATOES: Left hand in A-hand position, palm to floor. Right hand in a crooked V-hand position. Place fingertips of right crooked V on back of left palm. (Denotes sticking a fork into a potato.)

18. ONIONS: Right hand in X-hand position. Place knuckle of the X finger against temple and move it (knuckle remaining in place) back and forth from palm down to palm forward position a few times. (Denotes the knuckle rubbing the eye often associated with peeling onions.)

19. TOMATOES: Sign RED, then hold left hand in S-hand position, palm to floor. Bring right hand down and "slice" right index finger against thumb-index side of left fist. (Denotes slicing a tomato.)

20. PUMPKIN: Left hand in S-hand position, palm to floor. Right hand in 8-hand position. Flick middle-finger against back of left hand a couple of times (the way a housewife thumps a melon to see if it is ripe).

21. WATER: Right hand in W-hand position, palm to left and fingertips to ceiling. Place index finger against chin.

22. WATERMELON: Sign WATER, then PUMPKIN.

## HOMEWORK ASSIGNMENT

### Lesson 13

### "Cloze" Sentences

Words for which signs will be taught in Lesson 14

1. Apple
2. Peach
3. Cake
4. Cookies, biscuits
5. Bread
6. Butter
7. Milk
8. Tea
9. Buttermilk
10. Vinegar
11. Wine
12. Whiskey
13. Drunk
14. Cook
15. Kitchen
16. Living room
17. Dining room
18. Bedroom
19. Bath
20. Bathroom
21. Fire
22. Table
23. Chair
24. Plate, place
25. Fork
26. Cup
27. Glass
28. Napkin
29. Sweet
30. Sour
31. Bitter, disappoint
32. Sugar
33. Pie
34. Meat
35. Spoon
36. Knife

1. Circle words you have been assigned to write sentences for.
2. Write sentences on separate sheet and turn into instructor at beginning of next class session.

## NOTES

Signs taught in Lesson 13:

1. Start
2. Keys
3. Stop
4. Take
5. Wash
6. Sick
7. Well
8. Weak
9. Feeble-minded
10. Strong
11. Powerful
12. Anyway, doesn't matter
13. Wish, hunger, hungry
14. Desire, yearn
15. Thirsty
16. Vegetables
17. Potatoes
18. Onions
19. Tomatoes
20. Pumpkin
21. Water
22. Watermelon

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any) and homework recital sentences:

## ADDITIONAL NOTES AND PRACTICE SENTENCES

### Lesson 13

## WORD DESCRIPTIONS OF SIGNS IN LESSON 14 VOCABULARY

1. APPLE: Right hand in X-hand position, palm to floor. Place knuckle of the X against the CHEEK, then twist wrist so that hand rotates back and forth from palm to the floor to palm to the self. Repeat once.

2. PEACH: Right hand in Open-And position, palm to self. Place fingertips against cheek (thumb, too), then draw it down and out, closing hand to And-hand position. Almost like EXPERIENCE. (Denotes fuzz on the peach.)

3. CAKE, COOKIES, BISCUITS: Left hand in Open-hand, Fingers-closed position, palm to ceiling, fingertips to right front. Right hand in C-hand position, with fingers spread. Place fingertips of right hand against left palm, raise them, turn hand slightly then place them against left palm again.

4. BREAD: Left hand in Cupped-hand position, palm to self and fingertips to right. Place left hand close to chest. Right hand in Right-angle position, palm to self. Draw fingertips or little-finger-edge of right fingers down the back of the left hand. (Denotes the slicing of bread in the way European women do it, holding the bread against the chest and drawing a knife downward to slice it.)

5. BUTTER: Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips to right front. Right hand in H-hand position, palm to floor and fingertips to left front. Place fingertips of H against palm of left hand and draw backward as if spreading butter with a knife.

6. MILK: Natural sign. Pantomime milking a cow.

7. TEA: Left hand in A-hand position, right hand in F-hand position. Left palm faces self, right palm faces floor. Place fingertips of F inside circle made by left thumb and index finger and, keeping them there, waggle hand back and forth. (Denotes the tea-bag being dipped in a cup.)

8. BUTTERMILK: Sign BUTTER, then MILK.

9. VINEGAR: Right hand in V-hand position, palm to left and fingertips to ceiling. Place side of index finger against chin. Repeat once.

10. WINE: Right hand in W-hand position, palm to side of cheek. Without touching cheek, but keeping hand close to cheek, fingertips to ceiling, describe small circles.

11. WHISKEY: Both hands in Index-hand position BUT with little fingers extended too. Palms facing each other, fingertips to right and left fronts. Place little finger of right hand on top of index finger of left hand. Repeat once. (Denotes measuring fingers of whiskey.)

12. DRUNK: Right hand in 4-hand position, palm to floor and fingertips to left. Moving from right to left, waggle fingers across the forehead, without actually touching forehead.

13. COOK: Both hands in Open-hand, Fingers-closed position, fingertips to right and left fronts. Left hand palm to ceiling, right hand palm to floor. Place right hand on left hand, then turn right hand and place back of right hand against left palm.

14. KITCHEN: Sign COOK, then with both hands in Open-hand, Fingers-closed position, fingertips forward, palms facing each other but about 8 - 10 inches apart, move hands so that left hand is near body, palm to body, and right hand is 8 - 10 inches in front of left hand, palm to body. This sign, the last part of it after COOK means ROOM.

15. ROOM: Both hands in Open-hand, Fingers-closed (or R-hand) position, palms facing each other (separated by about 8 - 10 inches). Bring left hand (unchanged as to hand position) close to waist, palm to self, while simultaneously moving right hand (changes to Right-angle hand) forward to a position about 8 - 10 inches directly in front of left hand, with right palm facing left. (Forms a square with the hands.)

16. DINING ROOM: Sign EAT, then ROOM.

17. LIVING ROOM: Sign LIVE, then ROOM.

18. BEDROOM: Place right hand, in Open-hand, Fingers-closed position, fingers to ceiling, against cheek, then sign ROOM.

19. BATH: A-hands either side of upper chest. Rub up and down.

20. BATHROOM: Sign BATH, then ROOM.

21. FIRE: Both hands in Open-And-hand position, palms and fingertips to ceiling. Moving hands alternately, waggle fingers, and raise and lower each hand a few inches while waggling. (Denotes flames rising and falling.)

22. TABLE: Both hands in Open-hand, Fingers-closed position. Both palms to floor. Right hand fingertips face left and left hand fingertips face right. Place right hand palm on top of back of left hand and pat it a couple of times.

23. CHAIR: Same as SIT.

24. PLATE, PLACE: Both hands in P-hand position, palms to floor, fingertips forward. Touch middle fingers of P's together, describe horizontal circle, bringing hands back toward body, then touch fingertips together again. Same fingertips, I mean.

25. FORK: Left hand in Open-hand, Fingers-closed position, palm to ceiling, right hand in V-hand position. Touch V fingertips to palm, lift them, turn hand, then touch palm again. (This sign is made like MEAN, except that V fingers are used instead of M fingers.)

26. CUP: Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips to right front. Right hand in C-hand position, palm to left. Place little finger edge of right hand in center of left palm.

27. GLASS: Sign CUP, then raise right hand an inch or two above left palm.

28. NAPKIN: Right hand in B-hand position, palm to self and fingertips to ceiling. Move hand back and forth from right to left and back in front of lips in a wiping gesture. Do not touch lips, but keep fingers close to lips. (Can also be made with hand in A-hand position.)

29. SWEET: Right hand in B-hand position, palm to self and fingertips to ceiling. Place fingertips on upper part of chin, then draw them downward, ending with right hand in Right-angle hand position. Repeat once.

30. SOUR: Right hand in Index-hand position, palm to left. Placing fingertips of index finger against chin, rotate hand until palm is to self. (Denotes the screwing up of the mouth against sourness.)

31. BITTER: (Also means DISAPPOINT and MISS, as in "I missed you when you were away".) Right hand in Index-hand position, palm to self. Bounce index finger off chin once.

32. SUGAR: Signed like SWEET, but instead of using B-hand position for the hand, you use the U-hand position.

33. PIE: Both hands in Open-hand, Fingers-closed position, left palm to ceiling, and right hand with palm to left. With little-finger edge of right hand, cut a "wedge" from left palm.

34. MEAT: Left hand in Open-hand, Fingers-closed position, but with thumb extended (exposing membrane between thumb and palm), and palm to self; right hand in F-hand position (but with index finger and thumb separated by about an inch), palm to floor. With thumb and index finger of right hand, take a good grip on the membrane between thumb and palm of left hand, and shake both hands slightly as a unit. (Note: Do not waggle them separately. The hands move simultaneously, and remain together.)

35. SPOON: Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips toward right; right hand in H-hand position, palm to ceiling and fingertips pointing to left center. With the fingertips of right hand, "scoop" imaginary food out of center of left palm (as if you were spooning up ice cream).

36. KNIFE: Both hands in Index-hand position, palms facing half way between self and each other, and fingertips pointing toward floor (almost). With right index finger, "whittle" the left index finger as if you were sharpening a pencil with a knife. (Almost like the widely use "shame on you" gesture -- except that fingertips point to floor, and palms of hands face each other almost. The inner edge of the right index finger scrapes the thumb-side edge of the left index finger.)

Words for which signs will be taught in Lesson 15

1. Curlers (hair)
2. Forehead
3. Cheeks
4. Gleam
5. Lotion
6. Potion (medicine)
7. Ocean
8. Cleansing
9. Pore
10. Closing
11. Cream (face)
12. Powder
13. Rouge
14. Lips
15. Eyed (gazed)
16. Untied
17. Bit (a little)
18. Wide
19. Girdle
20. Hips
21. Clothes
22. Dresses
23. Old fashioned
24. Slippers
25. Kippers (fish)
26. Frocks
27. Zippers
28. Just (recently)
29. Up (get up)
30. Sniveling
31. Cold (in the head)
32. Hope
33. Nerves
34. Steady
35. Rock
36. View
37. True (sure)
38. True (honest)
39. Hell
40. Damn
41. Shock
42. Continue, stay

No "Cloze" sentences required for these except for your own practice -- unless instructor requires it.

## NOTES

Signs taught in Lesson 14:

1. Apple
2. Peach
3. Cake
4. Cookies, biscuits
5. Bread
6. Butter
7. Milk
8. Tea
9. Buttermilk
10. Vinegar
11. Wine
12. Whiskey
13. Drunk
14. Cook
15. Kitchen
16. Living room
17. Dining room
18. Bedroom
19. Bath
20. Bathroom
21. Fire
22. Table
23. Chair
24. Plate, place
25. Fork
26. Cup
27. Glass
28. Napkin
29. Sweet
30. Sour
31. Bitter, disappoint
32. Sugar
33. Pie
34. Meat
35. Spoon
36. Knife

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any) and homework recital sentences.

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 14

## LESSONS 15 and 16

### EYE OPENER

By Richard Armour

Young Man, have you seen her in curlers
With forehead and checks all a-gleam
With lotions, and potions, and who knows what oceans
Of cleansing and pore-closing creams?

Young Man, have you seen her unpowdered
Unrouged on the cheeks and the lips
Have you eyed her untied
And a good bit more wide
Ungirdled, I mean, at the hips?

Young Man, have you seen her in work clothes
In dresses outmoded and old
In slippers like kippers
And frocks without zippers
Just up from a sniveling cold?

You haven't? Then young man, here's hoping
Your nerves are as steady as rock
When you do get a view
Of your true love that's true
You're in for a hell of a shock!

## WORD DESCRIPTIONS OF SIGNS IN LESSONS 15 and 16 VOCABULARY

1. CURLERS: Both hands in the R-hand position, palms to head and fingertips facing each other. Beginning at the hairline (forehead), rotate both hands from palms to head to palms forward position, moving hands toward the nape of the neck (over the top of the head) to denote the rollers women wind hair on nowadays.

2. FOREHEAD: Right hand in Open-hand, Fingers-closed position, palm to forehead. Pass the fingertips of the hand across the forehead. (Fingertips point to left.)

3. CHEEKS: Pinch cheek with right hand (thumb and crooked index finger of hand do the pinching).

4. A'GLEAM (SHINY): Left hand in Open-hand, Fingers-closed position, palm to floor and fingertips to right front. Right hand in 5-hand position, with middle finger bent slightly toward palm. Touch fingertip of middle finger of right hand to back of left palm then raise right hand, waggling the fingers of right hand as you raise it several inches.

5. LOTIONS: Left hand in Cupped-hand position, palm to ceiling and fingertips to right front. With right hand in C-hand position, palm to left, pantomime pouring lotion out of a bottle into palm of left hand, then make a washing motion as if smoothing lotion on the hands.

6. MEDICINE, POTIONS: Left hand in Open-hand, Fingers-closed position, palm to ceiling, with fingertips to right front. Right hand in 5-hand position with middle finger bent slightly toward palm (as in SHINY). Touch fingertip of middle finger of right hand to center of left palm and move it in tiny circles, keeping it against left palm.

7. OCEAN: Sign WATER (right hand in W-hand position, palm to left and fingertips to ceiling. Touch index finger of "W" to lips) then with both hands in Open-hand, Fingers-closed position, palms to floor and fingertips forward, move both hands up and down, moving them also sideways to denote big ocean waves.

8. CLEANSING: Sign CLEAN twice, quickly.

9. PORE: Spell out.

10. CLOSING: Sign CLOSE with both hands in B-hand position, palms toward each other and fingertips to ceiling, turn hands to palm forward position, index sides of hands touching. (Denotes closing of double doors.)

11. CREAM (face cream, not dairy cream): Left hand in Cupped-hand position, palm to ceiling and fingertips to right front. With right hand in Cupped-hand position also, "scoop" a wad of "cream" out of cupped left palm, then open right hand to Open-hand, Fingers-closed position, palm to face, and spread "it" on your cheek.

12. (UN)POWDERED: (Sign NOT) then with right hand in B-hand position, palm to face and fingertips to ceiling, go through the motions of powdering the nose from cheek to cheek across the bridge of the nose.

13. (UN)ROUGED: (Sign NOT) then with right hand in And-hand position, touch fingertips to cheek and make circles as if you were applying a rouge-puff to your cheek.

14. LIPS: Run forefinger (index finger) along the lips (if you're a girl, keep your finger a fraction of an inch away or you'll smear your lipstick).

15. EYED: With right hand in Index-hand position, palm to face and fingertip to ceiling, touch index finger to cheek under eye, then open right hand to V-hand position, and turn it around so it is palm to floor, fingertips forward. Raise and lower fingertips (denotes the eyes looking someone up and down).

16. (UN)TIED: (Sign NOT) then with both hands in F-hand position, palms facing each other and fingertips of extended fingers facing forward, pantomime tying a ribbon in a bow.

17. BIT: With right hand in a modified X-hand position, pick little bits out of your index-fingertip with your thumbnail (almost like a coin-flipping gesture, but not as emphatic as in the sign for FAST. (Also means LITTLE.)

18. WIDE: Sign BIG, but keep palms flat and make the gesture strictly horizontal.

19. (UN)GIRDLED: (Sign NOT) then with both hands in A-hand position, thumbs on top and palms facing stomach, pretend you're trying to make a tight girdle meet in the middle of your stomach.

20. HIPS: With both hands in Open-hand, Fingers-closed position, pat yourself on the sides of your hips.

21. CLOTHES: Both hands in 5-hand position, palms to body and fingertips facing each other. Place your thumbs on each side of your chest, then draw them down your chest, turning hands as you do this so that you end the sign with fingertips pointing to floor. Repeat this once, quickly. (Also means DRESS, FROCK, etc.)

22. DRESSES: Same as CLOTHES.

23. OLD-FASHIONED (outmoded): Sign OLD, then A LONG TIME AGO (using both hands for A LONG TIME AGO).

24. SLIPPERS: Left hand in B-hand position, palm to floor and fingertips to right front. Right hand in C-hand position, palm to floor and fingertips to floor. Place palm of right hand against fingertips of left hand (enclosing left hand in the "C") then draw it back toward wrist.

25. KIPPERS (Sign for FISH): Both hands in Open-hand, Fingers-closed position, left palm facing self and right palm facing left. Place fingertips of left hand against right wrist (right fingertips facing forward), then wave fingertips of right hand back and forth from left to right and back. (Denotes the way a fish swims in water.)

26. FROCKS: Sign CLOTHES.

27. ZIPPERS: Pantomime a woman trying to close a zipper, holding the bottom of the zipper with your left hand, while the right hand, gripping a zipper tab, closes the zipper at the side of the dress (left side, by the way).

28. JUST (as in "just a few minutes ago): Right hand in X-hand position, palm facing back over right shoulder, fingertip ditto. Place finger-side of index finger against cheek and straighten then crook the index finger.

29. UP (as in arise from bed): Left hand in Open-hand, Fingers-closed position, palm to ceiling, fingertips to right front. Right hand in crooked V-hand position, palm to ceiling and knuckles forward. Begin sign with right hand alongside but not touching left hand, then turn right hand to palm downward position and place fingertips of "V" in center of left palm. (Almost like AGAIN.)

30. SNIVELING: Both hands in B-hand position, with fingers spread. Palms facing body and fingertips facing each other. Alternately brush index fingers downward (right, then left, then right, then left) against the side of the nose.

31. COLD: Right hand in A-hand position with thumb extended, palm to body. Pinch nose between thumb and index-finger as if wiping the nose. Repeat once.

32. HOPE: (HOPING is signed the same way.) Sign THINK, then WAIT. WAIT is signed like this: Both hands in Right-angle hand position, with fingers slightly spread. Left hand is several inches out from the body. Right hand is close to the body. Fingertips and palms face each other. Wave fingertips of both hands up and down simultaneously. (Also means EXPECT.)

33. NERVES: Both hands in 5-hand position, palms to body and fingertips to floor. Hold both hands near the upper chest, then move them downward, waggling fingers alternately as you move them downward.

34. STEADY, QUIET: Place index finger of right hand in a "shhh" gesture against lips, then both hands in Open-hand, Fingers-closed position, palms to floor and fingertips forward. Move both hands smoothly away from each other, horizontally.

35. ROCK: Sign HARD, using S-hand position, not the crooked X-hand.

36. VIEW: Sign EYED.

37. TRUE: Right hand in Index-hand position, palm to left. Place side of index finger against chin, then move it upward until fingertip is level with the nose. (Also means SURE.)

38. TRUE: Sign the above TRUE, then follow it with left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips to right front. Right hand in H-hand position (for HONEST), palm to left and fingertips forward. Place side of middle finger in left palm near the heel of the hand, then move it forward to the fingertips of left hand. (This sign is also used for HONEST.)

39. HELL: Right hand in H-hand position, palm to ceiling, and fingertips forward. Move whole hand abruptly sideways, from center front to the right.

40. DAMN: Similar to HELL above except that D-hand is used, and palm faces floor, not ceiling.

41. SHOCK: Both hands in A-hand position, palms to floor and knuckles forward. Begin sign with hands parallel but not touching, then separate them widely, doing so in an abrupt, vigorous motion, stopping the movement abruptly when hands are about 18 inches or 2 feet apart. Look stunned!

42. CONTINUE, STAY: Both hands in A-hand position, thumbs extended, and palms to floor. Place ball of right thumb on top of left thumbnail, and push both hands downward and forward a few inches (STAY), or forward several inches (CONTINUE).

## HOMEWORK ASSIGNMENT

### Lesson 15

### "Cloze" Sentences

Words for which signs will be taught in Lesson 17

1. Busy
2. Idle
3. Lazy
4. Doubt
5. Cheap
6. Expensive
7. Dry
8. Wet
9. False
10. Liar
11. Smart
12. Arrive
13. Leave (depart)
14. Visit
15. Enjoy
16. Rather
17. Almost
18. Easy
19. Responsible, responsibility
20. Balance
21. Obey
22. Disobey
23. Dismay
24. Disgust
25. Burden

1. Circle words you have been assigned to write sentences for.
2. Write sentences on separate sheet and turn into instructor at beginning of next class session.

## NOTES

Signs taught in Lesson 15:

1. Curlers (hair)
2. Forehead
3. Cheeks
4. Gleam
5. Lotion
6. Medicine, Potions
7. Ocean
8. Cleansing
9. Pore
10. Closing
11. Cream (face)
12. Powder
13. Rouge
14. Lips
15. Eyed (gazed)
16. Untied
17. Bit (a little)
18. Wide
19. Girdle
20. Hips
21. Clothes
22. Dresses
23. Old fashioned
24. Slippers
25. Kippers (fish)
26. Frocks
27. Zippers
28. Just (recently)
29. Up (get up)
30. Sniveling
31. Cold (in the head)
32. Hope
33. Nerves
34. Steady
35. Rock
36. View
37. True (sure)
38. True (honest)
39. Hell
40. Damn
41. Shock
42. Continue, stay

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any) and homework recital sentences:

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 15

## LESSON 16 "BREATHER" SESSION NOTES

New signs learned:

Other notes;

## WORD DESCRIPTIONS FOR SIGNS IN LESSON 17 VOCABULARY

1. BUSY: Sign WORK several times, using brief, short movements and moving hands back and forth from left to right.

2. IDLE: Hook thumbs of 5-hands into imaginary suspenders and waggle fingers.

3. LAZY: Right hand in L-hand position, palm to self and index-finger to ceiling. Pound your palm a couple of times against your left upper chest.

4. DOUBT: Both hands in A-hand position, palms to floor. Move each hand up and down alternately.

5. CHEAP: Both hands in Open-hand, Fingers-closed position. Left palm faces right, fingertips forward. Right hand palm faces floor, fingertips to left palm. With left hand remaining stationary, brush right fingertips downward across left palm.

6. EXPENSIVE: Sign MONEY, then raise right hand and flick it into Open-hand, Fingers-closed position as if you had hit its thumb with a hammer.

7. DRY: Like SUMMER and UGLY, but the X-hand finger is drawn in front of the chin.

8. WET: Sign WATER, then with both hands in And-hand position, palms to ceiling, open and close hands from And-hand position to Open-And position and back to And-hand position. Sort of like squeezing a soppy cotton ball between the fingertips.

9. FALSE: Right hand in Right-angle Index position, palm to left and index fingertip pointing to left. Move index finger across chin from right to left. (Also means LIE.) You can also use Right-angle hand position instead of Right-angle Index hand position.

10. LIAR: Sign FALSE, then PERSON.

11. SMART: (a) Right hand in Index-hand position, palm forward and index finger pointing to ceiling. Touch index finger to temple then oscillate it upward.

(b) With right hand in 5-hand position, middle finger bent toward palm, touch tip of middle finger to forehead at temple, then turn it from palm to self to palm forward in a brisk motion.

(c) (Slang version) With right hand in C-hand position, palm to left, place the length of the thumb against the forehead -- thus measuring a "thickness" of "brains" bigger than ordinary. This is sometimes elaborated upon by piling "C" upon "C", moving the hands in steps away from the head. Your teacher can demonstrate this version.

12. ARRIVE: Both hands in Right-angle hand position, palms toward each other and knuckles forward. With left hand several inches in front of right hand (and remaining stationary), bring right hand forward and place backs of right fingers against palms of left fingers. Also is used for GET in sentences like -- "When I get home, I'm going to go right to bed."

13. LEAVE (depart): Both hands in Open-hand, Fingers-closed (or Cupped-hand) position. Palms to floor. Bring both hands backward toward body, closing them to A-hand position, palms forward and knuckles to ceiling.

14. VISIT: Both hands in V-hand position, palms to self, fingertips to ceiling. Move each hand in circles alternately. Signed somewhat like PEOPLE.

15. ENJOY: Sign PLEASE.

16. RATHER: Sign PLEASE, then -EST, like the ending gesture of BEST.

17. ALMOST: Exactly the opposite of THAN. Both palms face ceiling, and right hand comes from below the left hand, striking left fingertips as it rises.

18. EASY: Sign ALMOST twice, with hands relaxed.

19. RESPONSIBLE, RESPONSIBILITY: Right hand in R-hand position, palm to self and fingertips on shoulder and lower shoulder slightly.

20. BALANCE: Almost exactly like MAYBE, except that palms face floor.

21. OBEY: Right hand in A-hand position, palm to self. Touch thumb to temple, then lower hand, opening it to Open-hand, Fingers-closed position, palm to ceiling and fingertips forward.

22. DISOBEY: Sign THINK, then right hand in A-hand position, palm to self turn hand to palm outward vigorously.

23. DISMAY: Right hand in Clawed-hand position, palm to self and fingertips to chest. Place fingertips against chest and move them in a circle, keeping fingertips against chest.

24. DISGUST: Sign DISMAY.

25. BURDEN: Sign RESPONSIBLE, but use Right-angle hand instead of R-hand. Can also be made with both hands (both on one shoulder) for emphasis.

## HOMEWORK ASSIGNMENT

### Lesson 17

### "Cloze" Sentences

Words for which signs will be taught in Lesson 18

1. Agree
2. Disagree
3. Angry
4. Accept, Receive
5. Reject, Decline
6. Honor
7. Respect
8. Humble, simple, plain
9. Proud
10. Pass
11. Race
12. Idea
13. Imagination
14. Memorize
15. Reason
16. Inform
17. Information
18. Wait
19. California
20. New York
21. Chicago
22. Detroit
23. San Francisco
24. St. Louis

1. Circle words you have been assigned to write sentences for.

2. Write sentences on separate sheet and turn into instructor at beginning of next class session.

## NOTES

Signs taught in Lesson 17:

1. Busy
2. Idle
3. Lazy
4. Doubt
5. Cheap
6. Expensive
7. Dry
8. Wet
9. False
10. Liar
11. Smart
12. Arrive
13. Leave (depart)
14. Visit
15. Enjoy
16. Rather
17. Almost
18. Easy
19. Responsible, responsibility
20. Balance
21. Obey
22. Disobey
23. Dismay
24. Disgust
25. Burden

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any):

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 17

## WORD DESCRIPTIONS OF SIGNS IN LESSON 18 VOCABULARY

1. AGREE: Sign THINK, then ALIKE, keeping hands separated by a few inches instead of touching index fingers together.

2. DISAGREE: Sign THINK, then ENEMY, omitting the -ER part of the ENEMY sign.

3. ANGRY: Right hand in Clawed-hand position, palm to self and knuckles facing left. Place fingertips and thumb-tip against chest, then drag the hand upward and off the chest, keeping palm toward body.

4. ACCEPT, RECEIVE: Both hands in Open-And position, palms facing each other. Place both thumbs against chest, then close hands to And-hand position.

5. REJECT, DECLINE: Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips to right front. Right hand in Cupped-hand or Right-angle hand position, palm to self and fingertips to ceiling. Place right fingertips against chin, then place them against left palm near heel of hand, then brush them across left hand palm and fingers and off the ends of the fingers. (Denotes wiping something off a slate.) (Similar to EXCUSE.)

6. HONOR: Right hand in H-hand position, palm to left and fingertips to ceiling. Place index finger against forehead, then lower hand out and away from face, keeping fingers in H-hand position.

7. RESPECT: Exactly like HONOR, but use R-hand position instead of H-hand position.

8. HUMBLE, SIMPLE, PLAIN: Right hand in Index-hand position. Place right finger against lips (in a "Shh" gesture), then sign SOME. (Part-type SOME, not somebody-type.)

9. PROUD: Right hand in A-hand position, palm to floor and knuckles pointing to left. Place thumb-nail against chest near waist and draw hand upward. (This is derived from the buttons popping off a shirt when the thumb is drawn up.)

10. PASS: Both hands in A-hand position, palms facing each other and knuckles forward. With left hand in advance of right hand, bring right hand forward and pass left hand.

11. RACE: Sign like PASS, but alternate left and right hands "passing" each other.

12. IDEA: Right hand in I-hand position, palm to self and fingertip to ceiling. Place little fingertip against temple, then move it straight forward a few inches away from temple.

13. IMAGINATION: Almost like IDEA. Instead of moving hand straight forward, draw it out further, describing a small circle with hand. (Often made with both hands alternating in IDEA sign.)

14. MEMORIZE: Right hand in C-hand position, palm to self and knuckles to ceiling. Place thumbnail against forehead or temple, and keeping it there, Close-hand to S-hand position.

15. REASON: Right hand in R-hand position, palm to self and fingertips pointing to temple. Describe small circle around temple.

16. INFORM: Right hand in And-hand position, palm to self and fingertips to temple. Place thumbnail against forehead, then move hand forward, opening it as you do so to 5-hand position, palm to ceiling and fingertips forward.

17. INFORMATION: Same as above, but left hand joins in on this one in this way. Left hand in And-hand position, and after right hand has touched temple, BOTH hands go forward and open up to 5-hand position, palms to ceiling and fingertips forward. Move both hands outward to the sides when they are open.

18. WAIT: Sign HOPE, but omit the THINK part of the HOPE sign.

19. CALIFORNIA: Touch right ear lobe with right index finger, then sign YELLOW. (California is called the "golden" state. This is also the sign for GOLD.)

20. NEW YORK: (For this sign, think YORK and it'll be easy to remember.) Left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips forward. Right hand in Y-hand position, palm to floor. Place right hand on left palm and brush it across left palm from heel of hand to (and beyond) fingertips.

21. CHICAGO: Right hand in C-hand position. Make inverted "S" in air (like for NEVER).

22. DETROIT: Same as CHICAGO, but use D-hand position.

23. SAN FRANCISCO: Spell S and F quickly.

24. ST. LOUIS: Spell St. L quickly.

# HOMEWORK ASSIGNMENT

## Lesson 18

## "Cloze" Sentences

Words for which signs will be taught in Lesson 19

1. Adhering
2. Charms
3. Admiring (slang)
4. Wonderful
5. Admiring (formal)
6. Come off
7. Suppress
8. Emotions
9. Unaccustomedly
10. Gay
11. Indeed
12. Confess
13. Bloom
14. Meeting
15. Tight
16. Rolls off of
17. Platonic

1. Circle words you have been assigned to write sentences for.
2. Write sentences on separate sheet and turn into instructor at beginning of next class session.

## NOTES

Signs taught in Lesson 18:

1. Agree
2. Disagree
3. Angry
4. Accept, Receive
5. Reject, Decline
6. Honor
7. Respect
8. Humble, Simple, Plain
9. Proud
10. Pass
11. Race
12. Idea
13. Imagination
14. Memorize
15. Reason
16. Inform
17. Information
18. Wait
19. California
20. New York
21. Chicago
22. Detroit
23. San Francisco
24. St. Louis

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any):

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 18

# PRACTICE EXERCISE

How would you translate the following sentences into Idiomatic Sign Language?

1. He is about 40 years old.
2. His salary is above $10,000 per year.
3. The soprano was accompanied by a full orchestra.
4. Please advise us of any change in your plans.
5. The army effected a very successful withdrawal from the field of battle.
6. The affects of deafness on an individual have profound implications.
7. She has a very affected manner of speaking.
8. His words had tremendous effect upon those present when he spoke.
9. This will afford an opportunity for you to practice analyzing the concepts of words.
10. He is an all-round good athlete.
11. We had no alternative but to punish him.
12. We anticipate no problem in obtaining the money.
13. He is apt to misunderstand what people say to him.
14. We could not ascertain whether or not what he said was true.
15. Attached hereto you will find a copy of the summons.

## LESSON 19

### BELIEVE ME IF ALL THOSE ADHERING STRANGE CHARMS . . .
(Parody of "Believe Me If All Those Endearing Young Charms . . .")

Believe me if all those adhering strange charms
Which I gaze on with admiring dismay
Are going to come off on the shoulders and arms
Of this suit I had cleaned just today.

Thou will still be adored, as this moment thous art,
My sweetheart, my loved one, my own.
But I will strongly suppress the emotions I feel
And love you but leave you alone.

'Tis not that thy beauty is any the less,
Nor thy cheeks unaccustomedly gay.
They are lovely, indeed, I will gladly confess,
But I think I should leave them that way.

For the bloom of thy youth isn't on very tight,
And the powder rools off of thy nose.
So my love is platonic, my dear, for tonight --
For these are my very best clothes.

## WORD DESCRIPTIONS OF SIGNS IN LESSON 19 VOCABULARY

1. ADHERING, STICKY: Both hands sign this alternately. First, the left hand is in a 5-hand position. When the left hand is in the 8-hand position, the right hand is in the 5-hand position. Keep opening and closing the hands in 5-hand to 8-hand positions, drawing the hands backward from directly in front of you 'til they are near your shoulders. (Denotes the tackiness of a sticky substance.)

2. CHARMS: Spell out, usually, but in poems and songs, sign BEAUTIFUL or ATTRACT.

3. ADMIRING: First, touch your nose with your right index finger, then: left hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips to front. Right hand in 20-hand position, palm to floor, fingertips forward. Place thumb of right hand near base of left palm, then slide it forward, opening and closing index-finger and thumb as you slide it. (Slang sign. Denotes the nose hitting the floor and bouncing when someone falls hard for someone else.)

4. WONDERFUL: Sign like SUNDAY, but have the hands near the shoulders and be more emphatic about the sign.

5. ADMIRING: (Formal) Sign THINK, then WONDERFUL.

6. COME OFF: With right hand in Open-And hand position, palm and fingertips to left, place back of thumb against lower left arm then close hand to And-hand position. Then raise the hand and place it a few inches closer to the elbow and repeat the closing of the hand. Repeat twice more, ending near the shoulder. (For this poem only.)

7. SUPPRESS: Left hand in S-hand position, palm to right self and thumb on top. Right hand in Open-hand, Fingers-closed position, palm to floor and fingertips to left front. Place right palm on top of left fist and lower both hands abruptly. (Push left hand down with right palm in other words.)

8. EMOTIONS: Both hands in A-hand position, palms to self. Place fingers against chest, then move both hands upward, opening hands to 5-hand position, palms still to self and fingertips to ceiling.

9. UNACCUSTOMEDLY: Sign NOT LIKE ALWAYS.

10. GAY: Both hands in 5-hand position, middle fingers slightly bent toward palms, palms forward and fingertips to ceiling. Start sign with hands in front of face (but several inches in front, please), then oscillate hands backward and upward several inches.

11. INDEED: Sign SURE.

12. CONFESS: Sign MY, then brush hand upward slightly and bring it forward a couple of inches, ending with hand in Open-hand, Fingers-closed position, palm to ceiling and fingertips to left front, a few inches in front of chest. (Be careful with this sign -- you can butcher it up and make it into VOMIT very easily.)

13. BLOOM: Both hands in And-hand position, palms and fingertips to each other and knuckles to ceiling. Place both thumbs together, fingertips touching them keeping thumbs together, open hands and spread fingers to Open-And position.

14. MEETING: Opposite of BLOOM. Have hands in Open-And position, thumbs touching, then close hands to And-hand position, fingertips touching. Repeat once.

15. TIGHT: Both hands in A-hand position, left hand palm to floor, right hand palm to left front. Cross wrists and place front of right wrist on back of left wrist and waggle right fist back and forth. (Like a person trying to get free when his wrists are tied together.)

16. ROLLS OFF OF: Both hands in V-hand position. Alternately touch index fingers of each hand to the side of the nose then drop hand, ending sign with hands palm up, fingertips forward. Please note the alternately.

17. PLATONIC: Sign FRIENDS twice, alternating the fingers on top -- first right hand finger on top, then left hand finger on top.

## NOTES

Signs taught in Lesson 19:

1. Adhering
2. Charms
3. Admiring (slang)
4. Wonderful
5. Admiring (formal)
6. Come off
7. Suppress
8. Emotions
9. Unaccustomedly
10. Gay
11. Indeed
12. Confess
13. Bloom
14. Meeting
15. Tight
16. Rolls off of
17. Platonic

Additional signs learned in class, or additional usages of above signs:

Other notes (including additional homework assigned by instructor if any) and homework recital sentences:

# ADDITIONAL NOTES AND PRACTICE SENTENCES

## Lesson 19

# APPENDIX

## ALPHABETICAL MASTER VOCABULARY LIST

### Lesson 1 (Page 37):
(39 signs)

1. And
2. Confused
3. Don't know
4. Goodbye
5. He, him, she, her
   (a), (b) & (c)
6. Hello
7. Himself, herself
8. His, hers
9. How
10. I
11. It (a) & (b)
12. Its
13. Know
14. Me
15. Mine
16. My
17. Myself
18. No
19. Not (a) & (b)
20. Our, ours
21. Ourselves
22. Practice
23. Question mark sign
24. Right (correct)
25. Their
26. They, them
27. Themselves
28. Think
29. Understand
30. We, us
31. What (a) & (b)
32. Wrong
33. Yes
34. You (pl.)
35. You (sing.)
36. Your (pl.)
37. Your (sing.)
38. Yourself
39. Yourselves (a) & (b)

### Lesson 2 (Page 53):
(32 signs)

40. About
41. Am, are, is, be
    (a) & (b)
42. But
43. Call (named)
44. Call (phone)
45. Call (summon)
46. Did you, do you, etc.
47. Different
48. Dumb, stupid, ignorant
    (a) & (b)
49. Fingerspelling
50. Friday
51. Introduce
52. Language
53. Long time ago, a
54. Monday
55. Name
56. Now
57. Same, alike (a),
    (b) & (c)
58. Saturday
59. Sign
60. Story, sentence
61. Sunday
62. Tell, say, said
63. Thursday
64. To
65. Today
66. Tuesday
67. Was, were (new signs)
68. Was, past, back, ago
    before (a) & (b)
69. Wednesday
70. Will, would, future,
    next
71. Word

## Master Vocabulary List, cont'd.

### Numbers Lesson (Page 61):
(11 signs)

72. Few
73. How many, how much
74. How old
75. Less
76. Many
77. More
78. Much, above (a)
79. Number
80. Old
81. Several
82. Than

### Lesson 3 (Page 71):
(30 signs)

83. Ability
84. Afternoon
85. All day
86. All night
87. Bad
88. Can
89. Can't, cannot
90. Day
91. Day and night
92. Do, act, behave
93. Evening
94. Excuse (me)
95. Fine
96. Good
97. Lousy
98. Midnight
99. Morning
100. Night (a) & (b)
101. No good
102. Noon
103. Please
104. Sorry
105. Thank (you)
106. That (a) & (b)
107. This
108. This (time concept)
109. Time

### Lesson 3, cont'd.

110. Tomorrow
111. Very
112. Yesterday

### Lesson 4 (Page 83):
(42 signs)

113. Afterwhile, later
114. Again
115. College
116. -- er sign
117. Experience
118. Expert, skill
119. For
120. Get
121. Have (possessive)
122. Help
123. High school
124. Hour
125. Job
126. Last month
127. Last night
128. Last week
129. Last year
130. Learn
131. Minute, second
132. Month
133. Must
134. Necessary, etc.
135. Next month
136. Next week
137. Next year
138. No (none)
139. One month ago
140. School
141. Slow
142. Student
143. Teach
144. Teacher
145. This afternoon
146. This evening
147. This morning
148. Today (b)

## Master Vocabulary List, cont'd.

### Lesson 4, cont'd.

149. Two years ago (up to 5)
150. Two (up to 5) years from now
151. University
152. Week
153. Work
154. Year

### Lesson 5 (Page 93):

(37 signs)

155. Always
156. Baby
157. Book
158. Boy
159. Brother
160. Child, children
161. Daughter
162. Father
163. Female
164. Gentleman
165. Girl
166. Husband
167. Lady
168. Lesson
169. Male
170. Man
171. Marry, wed
172. Mother
173. Never
174. Often
175. Once
176. Paper
177. Pencil
178. Print
179. Read
180. Secretary
181. Sister
182. Sometimes
183. Son
184. Study

### Lesson 5, cont'd.

185. Type, typewriter
186. When (during)
187. When (specific)
188. Which
189. Wife
190. Woman
191. Write

### Lesson 6 (Page 105):

(35 signs)

192. Around
193. Ask (a), (b) & (c)
194. Aunt
195. Because
196. Before
197. Best
198. Better
199. Big, large
200. Borrow
201. Careful, be careful
202. Cousin
203. Far
204. Father-in-law
204. Forget
206. Going together, or steady dating
207. Grandfather
208. Grandmother
209. In
210. Keep
211. Law
212. Lend
213. Most
214. Mother-in-law
215. Near
216. Niece, nephew
217. On
218. Out
219. Remember
220. Rule

## Master Vocabulary List, cont'd.

### Lesson 6, cont'd.

221. Sister-, son-,brother-, daughter-in-law, etc.
222. Small, little (a), (b) & (c)
223. Together
224. Uncle
225. Why
226. With

### Lesson 7 (Page 115): (38 signs)

227. All
228. Among
229. Any
230. Anything
231. Anywhere
232. At
233. Away, gone (away
234. Beautiful
235. Choose, pick
236. Come, coming (a), (b) & (c)
237. Crowd, group, class
238. Dearly
239. Every
240. From
241. Frown, scowl, cross
242. Go, going (a), (b) & (c)
243. Greet
244. Home
245. If
246. Kiss
247. Laddie
248. Lassie
249. Love
250. Meet
251. Pretty
252. River
253. River (Rye)
254. Sing, song, music
255. Singer, musician

### Lesson 7, cont'd.

256. Smile
257. Somebody
258. Sweetheart, boyfriend
259. There
260. Through
261. Town, village, city
262. Ugly, homely
263. Where
264. Yet, still

### Lesson 8 (Page 127): (36 signs)

265. After
266. Airplane
267. Believe
268. Bring
269. Clean, nice, pure
270. Coffee
271. Dirty
272. Dislike
273. Enemy
274. Face, looks (like)
275. Family
276. Find, found
277. Fly
278. Friend
279. Fun
280. Funny (amusing)
281. Funny (peculiar) or queer
282. Happy
283. Here
284. Left (right)
285. Like
286. Look
287. Make
288. Make fun of
289. Neighbor
290. People
291. Play
292. Ride (car)
293. Ride (horse)

## Master Vocabulary List, cont'd.

### Lesson 8, cont'd.

294. Right (left)
295. Sad
296. See
297. Thing, things
298. Want
299. Watch
300. Who

### Lesson 9 (Page 137):
(36 signs)

301. Autumn, Fall
302. Black
303. Blue
304. Both
305. Breakfast
306. Brown
307. Buy
308. Color
309. Dinner
310. Drink
311. Early (a) & (b)
312. Eat, ate, food
313. Fast
314. Finish (a) & (b)
315. Gold
316. Gray
317. Green
318. Grow, Spring
319. Late
320. Lose (a game)
321. Lose (something)
322. Lunch
323. Money
324. Other
325. Pink
326. Purple
327. Quit
328. Red
329. Shopping
330. Silver
331. Summer

### Lesson 9, cont'd.

332. White
333. Win
334. Winter, cold
335. Won't, refuse
336. Yellow

### Lesson 10 (Page 147):
(38 signs)

337. Between
338. Bother
339. Care
340. Church
341. Complain
342. Depressed, discouraged
343. Eager, zealous
344. Excited
345. Feel
346. Feel hurt (emotionally)
347. Happen
348. Hate
349. Haven't
350. Heart
351. Hide
352. Interrupt
353. Just (exactly)
354. Let
355. Misunderstand
356. Much (b)
357. Or
358. Ought
359. Prayer
360. Seek, look for
361. Sensitive, sensitivity (a) & (b)
362. Show (demonstrate)
363. Show (movie)
364. Show (play or drama)
365. Silly
366. So
367. Some (indefinite)

Master Vocabulary List, cont'd.

Lesson 10, cont'd.

368. Some (certain, or part)
369. Stubborn
370. Swear (vow)
371. Temple (religious)
372. Touch
373. Try
374. Way

Lesson 11 (Page 161):
(26 signs)

375. Bald
376. Blank (mind)
377. Cool, pleasant
378. Empty
379. Enough
380. Enter, into
381. Finally
382. First, second, etc.
383. Full
384. Give (a) & (b)
385. Hard (difficult)
386. Hold
387. Hot
388. Hurt
389. Kind (kindly)
390. Kind (type of)
391. Last
392. Laugh
393. Mean (unkind)
394. Mean (intend)
395. New
396. Next
397. Sunny (personality)
398. Tenth, eleventh, etc.
399. Warm
400. Young

Lesson 12 (Page 189):
(20 signs)

401. Address (home)
402. Close (shut)
403. Dark
404. Fall (down)
405. Light
406. Live (reside)
407. Long (length)
408. Maybe
409. Only
410. Open
411. Over
412. Pull
413. Put
414. Short
415. Sit
416. Stand
417. Run
418. Under
419. Use
420. Walk

Lesson 13 (Page 195):
(22 signs)

421. Anyway (doesn't matter)
422. Desire, yearn
423. Feebleminded
424. Keys
425. Onions
426. Potatoes
427. Powerful
428. Pumpkin
429. Sick
430. Start
431. Stop
432. Strong
433. Take

## Master Vocabulary List, Cont'd.

### Lesson 13, cont'd.

434. Thirsty
435. Tomatoes
436. Vegetables
437. Wash
438. Water
439. Watermelon
440. Weak
441. Well (healthy)
442. Wish, hunger

### Lesson 14 (Page 201): (36 signs)

443. Apple
444. Bath
445. Bathroom
446. Bedroom
447. Bitter, disappoint
448. Bread
449. Butter
450. Buttermilk
451. Cake, cookies, biscuits
452. Chair
453. Cook
454. Cup
455. Dining room
456. Drunk
457. Fire
458. Fork
459. Glass
460. Kitchen
461. Knife
462. Living room
463. Meat
464. Milk
465. Napkin
466. Peach
467. Pie
468. Plate, place
469. Room
470. Sour
471. Spoon

### Lesson 14, cont'd.

472. Sweet
473. Sugar
474. Table
475. Tea
476. Vinegar
477. Whiskey
478. Wine

### Lessons 15 & 16 (Page 209): (42 signs)

479. Bit (little bit)
480. Cheeks
481. Cleansing
482. Closing
483. Clothes
484. Cold
485. Cream (face)
486. Curlers
487. Damn
488. Dress
489. Eyed
490. Fish (kippers)
491. Forehead
492. Frocks
493. Girdle
494. Gleam, shine
495. Hell
496. Hips
497. Hope, hoping
498. Just (recently)
499. Lips
500. Lotion
501. Medicine, potion
502. Nerves
503. Ocean
504. Old fashioned, outmoded
505. Pore
506. Powder (face)
507. Quiet, steady
508. Rock

## Master Vocabulary List, cont'd.

### Lessons 15 & 16, cont'd.

509. Rouge
510. Shock
511. Slippers
512. Sniveling
513. Stay, continue
514. Tied
515. True, honest
516. True, sure
517. Up (from)
518. View
519. Wide
520. Zippers

### Lesson 17 (Page 223):
(25 signs)

521. Almost
522. Arrive
523. Balance
524. Burden
525. Busy
526. Cheap
527. Disgust
528. Dismay
529. Disobey
530. Doubt
531. Dry
532. Easy
533. Enjoy
534. Expensive
535. False, untrue
536. Idle
537. Lazy
538. Leave (depart)
539. Liar
540. Obey
541. Rather
542. Responsible, responsibility
543. Smart (a), (b) & (c)
544. Visit
545. Wet

### Lesson 18 (Page 231):
(24 signs)

546. Accept, receive
547. Agree
548. Angry
549. California
550. Chicago
551. Detroit
552. Disagree
553. Honor
554. Humble, simple, plain
555. Idea
556. Imagination
557. Inform
558. Information
559. Memorize
560. New York
561. Pass
562. Proud
563. Race
564. Reason
565. Reject, decline
566. Respect
567. San Francisco
568. St. Louis
569. Wait

### Lesson 19 (Page 239):
(17 signs)

570. Adhering, sticky
571. Admiring (formal)
572. Admiring (slang)
573. Bloom
574. Charms
575. Come off (on)
576. Confess
577. Emotions
578. Gay (bright)
579. Indeed
580. Meeting
581. Platonic

Master Vocabulary List, Cont'd.

Lesson 19, cont'd.

582. Rolls off (of nose)
583. Suppress
584. Tight
585. Unaccustomedly
586. Wonderful

# EVALUATION OF MANUAL COMMUNICATION CLASS

As you know, a good teacher constantly strives to improve both his/her teaching methods and the materials he/she uses in conducting her course. One way of doing this is to study the end performance of the students and compare it with the goals it was hoped would be achieved at the beginning of the course. However, this alone is not sufficient for the instructor to determine how successful the methods are, nor how they might be improved. Often, feedback from the students can help pinpoint areas of strength and weakness in the conduct of the course, both with respect to teaching performance and to the overall course content and organization. It would be appreciated if you would take a few minutes to complete the following questionnaire on a separate sheet of paper. So that you may feel free to express your opinions freely, no names should be written on the evaluation sheets.

Date ______________

1. What aspects of the course do you feel were most beneficial to you in learning Manual Communication skills?

2. What aspects were least beneficial?

3. Please comment on teaching performance with regard to: review; student participation; lesson presentation; lesson organization; questioning techniques; use of instructional aids; or anything else you might wish to comment upon.

4. What is your opinion of the overall organization of the course?

5. Suggestions or recommendations for improving the course.

## STUDENT'S RECORD OF TEST GRADES

| Comprehension Tests | Grade |
|---|---|
| 1. Lesson 1 (F/S) | _____* |
| 2. Lesson 3 (F/S) | _____ |
| 3. Lesson 5 (Signs) | _____ |
| 4. Lesson 6 (F/S) | _____ |
| 5. Lesson 8 (Signs) | _____ |
| 6. Lesson 9 (Signs) | _____ |
| 7. Lesson 10 (Signs) | _____ |
| 8. Lesson 11 (Both) | _____ |
| 9. Lesson 12 (F/S) | _____ |
| 10. Lesson 13 (Both) | _____ |
| 11. Lesson 14 (Both) | _____ |
| 12. Lesson 15 (Both) | _____ |
| 13. Lesson 16 (Both) | _____ |
| Total | _____ |
| Mean Comp. Test Grade (Total ÷ 12) | _____ |

*Do not include in total. Grade does not count.

| Performance Tests | Grade |
|---|---|
| I (Lesson 7) | _____ |
| II (Lesson 17) | _____ |
| Total | _____ |
| Mean Perf. Test Grade (Total ÷ 2) | _____ |

Evaluation Scores

| | Class | Instructor |
|---|---|---|
| 1. Speed F/S | _____ | _____ |
| Signs | _____ | _____ |
| 2. Clarity F/S | _____ | _____ |
| Signs | _____ | _____ |
| 3. Smoothness | _____ | _____ |
| 4. Expression | _____ | _____ |
| 5. Overall Eval. | | |

By class _____

By instructor _____

Outside Assignments (If graded)

I. Date due _____; Date turned in _____; Grade _____

II. Date due _____; Date turned in _____; Grade _____

III. Date due _____; Date turned in _____; Grade _____

Course Number
Instructor

## OUTSIDE ASSIGNMENT SCHEDULE

| | |
|---|---|
| Assignment I: | Due date: |
| Assignment II: | Due date: |
| Assignment III: | Due date: |

Completion of all the following assignments by the due date is required of all students in ________________________.
(course number and title)

Assignment I:

Construct a calendar of the social, religious, educational, and sporting events arranged by the people in the local "deaf community" for their own amusement or betterment, which will take place during the semester from now to the end of the semester.

Assignment II:

Attend one or more of the activities listed in the calendar constructed in Assignment I. Single out at least one deaf person (NOT the same one that your fellow students single out, please) at this event, and, without making it obvious that it is a required class assignment, engage this deaf person in conversation long enough to elicit the following information about him/her:

1. Name (and spell it correctly -- for I have a list of nearly all the members of the local deaf community).
2. Occupation
3. Cause of deafness (don't worry about the question seeming to be a "personal" one; it is not considered personal by deaf people).
4. Age at onset of deafness.
5. Marital status.
6. Number of children, ages, sexes.
7. Hobbies.

Write a report of your experience including:

1. Your reactions before, during, and after the event.

2. What modes of communication you used (sign language, fingerspelling, pantomime, pen and paper, etc.), and the relative amount of each you used -- both to make yourself understood, and to understand the deaf person with whom you were talking.

3. The required information about the deaf person with whom you conversed. Include also such information as to how well the deaf person could understand you and you him/her, orally or otherwise. Cite examples of the way in which he constructed his language, if at all deviant.

Assignment III:

Prepare a proposal for a project you, as a student taking a course in Manual Communication (M/C), can initiate and carry out in order to accomplish the goals listed below. (Limit papers to not less than 3 nor more than 10 pages.) Show how the project can be carried out (with adaptations if necessary) in your home communities as well as in the community in which the University is located. Show how the following goals can be attained through your project:

1. Help you, as a student in Manual Communication, practice your skills while, at the same time, acquiring some insight into what adult deaf people are like.

2. Provide some social, economic, educational, or welfare service to deaf persons in the community which will provide benefits not now provided, or improve existing services to deaf people in some way.

It would be helpful if, when writing your reports and proposals, you all follow a standardized format in writing. (Typed papers are preferred -- on standard weight paper, not flimsy paper -- but neatly handwritten reports will be accepted.)

For Assignment I, a graph-type calendar of events is required.

For Assignment II, in writing your report on Assignment II, please present the information required in the same order in which it is given in the description of the assignment on the preceding page. (Note: A cold-blooded, factual description of your reactions is NOT wanted. You'll get static from your instructor if you follow such a format as "Reactions before: Scared spitless. Reactions during: Nervous. Reactions after: Relieved." For some newcomers to the field of deafness, this is one of the toughest assignments they can be called upon to perform for the first time, deliberately going up to and engaging in conversation with a deaf stranger -- but one of the most rewarding in the long run. Writing about it often helps you to view the experience in the proper perspective -- and, as the psychologists would say, helps you to cathart any residual "trauma" still lurking about in your psyche.)

For Assignment III, the preferred style of presentation is that outlined in the APA Publications Manual. Briefly, the format should follow the pattern below.

I. Introduction. (Cite what exists in the area in which you are interested in inaugurating a project, on local, state, and/or national levels.)

II. Justification. (Justify your project: why it should be inaugurated; whether there is a need for this particular type of service; or why you feel deaf people would benefit from it or enjoy it, etc.)

III. Procedures. (Explain in detail how you would go about inaugurating your proposal, how you think it could be funded; where you would recruit project staff members; who would help plan and/or conduct the project; how you would publicize it so that deaf people would hear about it and take advantage of it; any problems you might encounter and how you would deal with them.)

IV. Anticipated results. (Explain what you think the results of your project would be.)

V. Replication. (Explain how you would go about setting up a similar project in your home community, or how you would adapt your project to fit the needs of deaf people in your home community.)

Note: If the class elects to work toward a grade, your performance on Assignment III may spell the difference between an A and a B (or a B and a C) if there is any doubt about your performance up to that time.

## BIBLIOGRAPHY OF SELECTED BOOKS AND ARTICLES

NOTE: Prices listed do not include postage nor applicable local taxes.

1. Babbini, Barbara E. *An Introductory Course in Manual Communication: Fingerspelling and the Language of Signs*. Northridge, Calif.: San Fernando Valley State College, 1965. (Out of print.)

2. Babbini, Barbara E. *Manual Communication. A Course of Study Outline for Instructors*. Urbana, Ill.: Institute for Research on Exceptional Children, 1971. (Available only to instructors in Manual Communication classes.)

3. Becker, V. A. *Underwater Sign Language*. U. S. Divers Corp., Cat. No. 1919. (Available from author, Supervisor of Physically Handicapped, Public School System, San Francisco, Calif. Price, if any, unknown.)

4. Benson, Elizabeth. *Sign Language*. St. Paul, Minn.: St. Paul Technical Vocational Institute, 1969. (Price unknown, if any.)

5. Boatner, Maxine T. *A Dictionary of Idioms for the Deaf*. U. S. Department of Health, Education & Welfare, 196 . (Available through the NAD. Price unknown.)

6. Bornstein, H., Hamilton, Lillian B., & Kannapell, Barbara M. *Signs for Instructional Purposes*. Washington, D. C: Gallaudet College Press, 1965. (Available without cost while supply lasts.)

7. Casterline, Dorothy, Croneberg, C. C., & Stokoe, W. C., Jr. *A Dictionary of American Sign Language on Linguistic Principles*. Washington, D. C.: Gallaudet College Press, 1965. ($6.95)

8. Cissna, R. *Basic Sign Language*. Jefferson City, Mo.: Missouri Baptist Convention, 1963. (Out of print.)

9. Davis, Anne. *The Language of Signs*. New York: Executive Council of the Episcopal Church, 1966. ($4.95)

10. Delaney, T., & Bailey, C. *Sing Unto the Lord: A Hymnal for the Deaf*. Hymns translated into the language of signs. St. Louis, Mo.: Ephphetha Conference of Lutheran Pastors for the Deaf, 1959. ($2.00)

11. Falberg, R. M. *The Language of Silence*. Wichita, Kans.: Wichita Social Services for the Deaf, 1963. ($2.75)

12. Fant, L. J. *Say It With Hands*. Washington, D. C.: *Amer. Ann. of the Deaf*, Gallaudet College, 1964. ($3.50)

13. Fauth, Bette L. & W. W. A study of the proceedings of the convention of American instructors of the deaf, 1850-1949, Chapt. XIII: the manual alphabet. *Amer. Ann. of Deaf*, 96, 292-296, March, 1951. (Reprints may be available without cost.)

14. Fauth, Bette L. & W. W. Sign language. *Amer. Ann. of Deaf*, 100, 253-263, March, 1955. (Reprints may be available without cost.)

15. Fellendorf, G. W. (Ed.) *Bibliography on Deafness*. A selected index. *Volta Rev*., A. G. Bell Assoc., Washington, D. C., 1966. (No list price.)

16. Geylman, I. The sign language and hand alphabet of deaf mutes. In *Proceedings of the Workshop on Interpreting for the Deaf*. Muncie, Ind.: Ball State Teachers College, 1964, 62-90. (Available in limited supply without cost.)

*17. Greenberg, Joanne. *In This Sign*. Fiction. New York: Holt, Rinehart & Winston, 1971. ($5.95)

**18. Guillory, LaVera M. *Expressive and Receptive Fingerspelling for Hear-Adults*. Baton Rouge, La.: Claitor's Book Store, 1966. ($1.00)

19. Higgins, D., C.S.S.R. *How to Talk to the Deaf*. Newark, N. J.: Mt. Carmel Guild, Archdiocese of Newark, 1959. (No price listed.)

20. Hoeman, H. W. (Ed.) *Improved Techniques of Communication: A Training Manual for Use with Severely Handicapped Deaf Clients*. Bowling Green, Ohio: Bowling Green State Univ., 1970. (No price listed.)

21. Kosche, M. *Hymns for Singing and Signing*. 116 Walnut St., Delavan, Wis., 53115. (Date and price unknown.)

22. Landes, R. M. *Approaches: A Digest of Methods in Learning the Language of Signs*, Virginia Baptist General Board, P. O. Box 8568, Richmond, Va., 23226, 1968. ($2.95)

23. Long, J. S. *The Sign Language: A Manual of Signs*. Reprint. Washington, D. C.: Gallaudet College Bookstore, 1963. (No price listed.)

*Recommended additional reading

**Recommended for purchase as additional reference book or supplementary text.

**24. Madsen, W. J. Conversational Sign Language: An Intermediate Manual. Washington, D. C.: Gallaudet College Bookstore, 1967. ($2.50)

25. Myers, L. J. The Law and the Deaf. Dept. of Health, Education & Welfare, Washington, D. C., 20201, 1970. (No price listed.)

**26. O'Rourke, T. J. (Dir.) A Basic Course in Manual Communication. NAD Communicative Skills Program, 905 Bonifant St., Silver Spring, Md., 20910, 1971. ($4.50)

27. Peet, Elizabeth. The philology of the sign language. Reprinted pamphlet. Buff & Blue, Gallaudet College, 1921. (Available without cost while supply of reprints lasts.)

*28. Quigley, S. P. (Ed.) Interpreting for Deaf People. Workshop report. U. S. Dept. of Health, Education & Welfare, Washington, D. C., 20201, 1965. (Available without cost while supply lasts.)

29. Rand, L. W. An Annotated Bibliography of the Sign Language of the Deaf. Unpublished masters thesis. Seattle, Washington: University of Washington, 1962. (May be available by writing the author, c/o Univ. of Wash.)

30. Riekehof, Lottie L. Talk to the Deaf. Springfield, Mo.: Gospel Publishing House, 1963. ($4.95)

31. Roth, S. D. A Basic Book of Signs Used by the Deaf. Fulton, Mo.: Missouri School for the Deaf, 1948. Out of print.

32. Sanders, J. I. (Ed.) The ABC's of Sign Language. Tulsa, Okla: Manca Press, 1968. ($8.75)

33. Siger, L. C. Gestures, the language of signs, and human communication. Amer. Ann. of Deaf, 113, 11-28, Jan. 1968. (No price listed.)

34. Smith, J. M. Workshop on Interpreting for the Deaf. Workshop report. Muncie, Ind., Dept. of Health, Education, & Welfare, Washington, D. C., 1964. (Available without cost while supply lasts.)

35. Springer, C. S., C.S.S.R. Talking With the Deaf. Baton Rouge, La.: Redemptorist Fathers, 1961. ($2.50)

*36. Stokoe, W. C. Sign Language Structure: An Outline of the Visual Communication Systems of the American Deaf. Research paper. Buffalo, N. Y.: University of Buffalo, 1960. ($2.00)

*Recommended additional reading.

**Recommended for purchase as additional reference book or supplementary text.

37. Taylor, Lucille N. (Ed.) Proceedings of the Registry of Interpreters for the Deaf. Conference report. Wisconsin School for the Deaf. Delavan, Wis., 53115, 1965. (Available without cost while supply lasts.)

**38. Watson, D. O. Talk With Your Hands, Menasha, Wis.: George Banta Publ. Co., 1963. ($5.00)

39. Wisher, P. R. Use of the Sign Language in Underwater Communication. Lothograph. Washington, D. C.: Gallaudet College Bookstore. (Date and price unknown.)

---

*Recommended additional reading.

**Recommended for purchase as additional reference book or supplementary text.

# FILMS

1. Episcopal Church Training Films. Audio-Visual Library, The Episcopal Church Center, 815 Second Avenue, New York, N. Y. A series of 40 training films on signs in 8mm cartridge-type reels of approximately 4 minutes playing time each. Religious in orientation. Handbook available (See No. 8, Davis, in list of books and articles). Black and white.

2. Fingerspelling Films. (International Communications Foundation series.) Captioned Films and Media Services for the Deaf, U. S. Office of Education, Washington, D. C. 20201. A series of 9 training films on fingerspelling in 8mm cartridge-type reels of approximately 4 minutes playing time each. Oriented toward dormitory and rehabilitation counselors. Color.

3. The American Manual Alphabet. (Graphic Films Corp. series) Captioned Films and Media Services for the Deaf, U. S. Office of Education, Washington, D. C. 20201. A series of 30 training films in fingerspelling in 8mm cartridge-type reels of approximately 4 minutes playing time each. Programmed drills in specific letter groups, words, and sentences. Includes tests, examples of faulty techniques, etc. Color.

4. Pre-Cana Counseling Film. Captioned Films and Media Services for the Deaf, U. S. Office of Education, Washington, D. C. 20201. A single 16mm signed film dealing with pre-marital counseling. Religious (Catholic in orientation.) Black and white.

5. Say It With Hands. KERA-TV 13, 3000 Harry Hines Blvd., Dallas, Tex., 75201. 16mm kinescopes of 26 half-hour programs providing instruction in manual communication based on Fant's book. (Rental: $10 per half-hour tape. Also available through Captioned Films on loan basis for holders of CFD account numbers. Requires special TV equipment.)

## ADDRESSES OF MAJOR DISTRIBUTORS OF BOOKS & FILMS

National Association of the Deaf
Communicative Skills Program
905 Bonifant Street
Silver Spring, Maryland 29010

Gallaudet College (Bookstore and Press)
7th and Florida Avenues, N. E.
Washington, D. C. 20002

Department of Health, Education & Welfare
Rehabilitation Services Administration
Communication Disorders Branch
Washington, D. C.   20201

Captioned Films Distribution Services
Conference of Executives of American Schools for the Deaf
5034 Wisconsin Ave., N. W.
Washington, D. C.   20016